

IN THIS ISSUE: { "THE PERFECT MODERNIST: A LITTLE PRIMER OF BASIC PRINCIPLES" (NINTH INSTALLMENT)
—BY FRANK PATTERSON
"LEARNING TO SING"—BY CLARENCE LUCAS

MUSICAL COURIER

Weekly Review OF THE *World's Music*

Forty-Third Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXIV—NO. 4

NEW YORK, THURSDAY, JANUARY 26, 1922

WHOLE NO. 2181

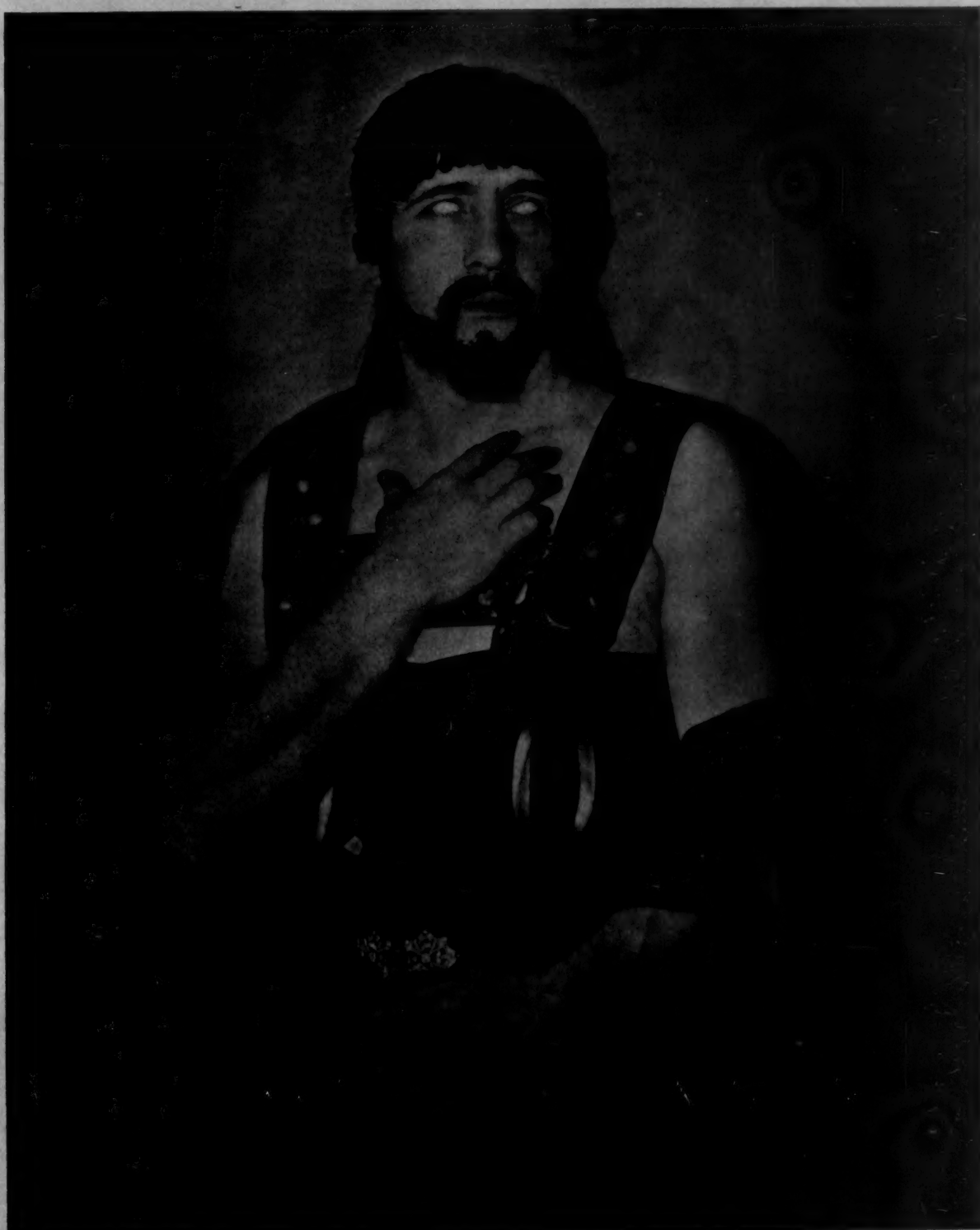


Photo by Fernand de Guelde, Chicago

LUCIEN MURATORE

MUSICAL COURIER

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle.
Carnegie Hall, New York

J. H. DUVAL,
TEACHER OF SINGING
Italian and French Opera.
Studio: 32 Metropolitan Opera House Building
New York

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID,
VOCAL STUDIOS
Sherwood Studio Building, 58 West 57th St.
Phone Circle 2297.

CARL M. ROEDER,
TEACHER OF PIANO
Technic-Interpretation-Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York.
234 Main St., Orange, N. J.
Residence: 680 St. Nicholas Ave., New York

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
182 Madison Ave.
Phone: 392 Murray Hill. New York

MME. NIESSEN-STONE,
MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MME. KATHRYN CARYLNA,
Teacher of voice in all its branches. Defects of tone production eradicated.
French and Italian Lyric Diction.
257 West 86th Street, New York
Telephone, 5910 Schuyler.

MAESTRO G. H. CASELOTTI
VOCAL TEACHER
Metropolitan Opera House Building, 1425 Broadway, New York.
Taylor Building, 44 Cannon St., Bridgeport, Conn.

HAZEL MOORE,
SOPRANO
For teaching periods address,
Care of Musical Courier,
437 Fifth Avenue New York

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER OF SINGING
144 East 62nd Street, New York
Telephone, 610 Plaza

E. PRESSON MILLER,
TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANET BULLOCK WILLIAMS
TEACHER OF SINGING
122 Carnegie Hall.

FLORENCE E. GALE,
SOLO PIANIST
Recitals and Concerts
Instruction, Leschetizky Method.
137 West 69th St., New York
Telephone, Columbus 4873

JACQUES L. GOTTLIEB
Teacher of Violin, Ensemble, Conducting
Gottlieb Institute of Music
Conscientious instructors in all departments.
Courses for the professional and the amateur
symphony orchestra chorals.
136 East 76th Street, New York City
Tel. Rhineland 4345
Brooklyn, N. Y., Studio: 1339 Union Street

Mr. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3 New York City

HENRIETTA SPEKE-SEELEY,
SOPRANO-TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathurst Ave., N. Y.
Phone, 3967 Fordham.

MRS. JOHN DENNIS MEHAN
Voice Expert—Coach—Repertoire
Artists who have worked this season—Mary Jordan, Marie Morrissey, Jane Neilson and John Barnes Wells.
Studios reopen September 19, 1921.
70 Carnegie Hall, New York, Tel. Circle 1472.

The BOICE STUDIO of VOCAL ART
SUSAN S. BOICE,
Mrs. HENRY SMOCK BOICE, Consulting Teacher.
65 Central Park West : Tel. Columbus 7140

WALTER L. BOGERT,
ART OF SINGING
25 Claremont Ave., N. Y. Tel. 4834 Morningside

MRS. ROBINSON DUFF
VOICE
136 East 78th Street. : : : New York
Telephone Rhineland 4468

MME. EDYTHE LE BERMUTH
Formerly of Bruxelles, Belgium
Expert Voice Placement
Opera and Concert Repertoire
Studio: 62 West 84th Street, New York
Tel. Schuyler 3822.

MABEL PHIPPS BERGOLIO
PIANIST-INSTRUCTION
Tuesdays and Fridays at the Institute of Musical Art.
120 Carnegie Hall, New York Tel. Circle 1350

WILLIAM THORNER,
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

MILLIE RYAN
ART OF SINGING
Perfect Tone Production and Repertoire
Studio: 1730 Broadway, New York
Telephone Circle 8675

EDMUND J. MYER HELEN ETHEL
VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
828-829 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy

MR. FRANCIS STUART,
TEACHER OF SINGING
Pupil of Lamperti the Elder.
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios, 1103-4, New York City

WILBUR A. LUYSTER,
Specialist in Sight Singing.
(Formerly teacher for Met. Opera Co.)
"A Maker of Readers"—No instrument used.
Both class and individual instruction.
Class courses begin Oct. 1st. Private any time.
Carnegie Hall. Res. Phone, 6515W Flatbush.

MISS EMMA THURSBY,
SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park.
Phone, 3187 Gramercy New York City

JOHN W. NICHOLS,
Tenor, Vocal Instructor, Vassar College,
Poughkeepsie, N. Y.
University of Vermont Summer Session
819-825 Carnegie Hall, New York
Tel. Wednesdays and Saturdays 3467 Circle.

ALICE GARRIGUE MOTT,
ART OF SINGING
172 West 79th Street, New York
Telephone, 7993 Schuyler

ESPERANZA GARRIGUE,
ART OF SINGING
337 West 85th Street, New York
Phone: Schuyler 6539

HERBERT WILBUR GREENE,
SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City

GIUSEPPE CAMPANARI
BARITONE
Late of Metropolitan Opera Company
will accept pupils
668 West End Avenue, New York City
Telephone Riverside 3469

BENNO KANTROWITZ
ACCOMPANIST AND COACH
Teacher of Piano and Theory
1425 Broadway, Studio 68, New York City
Telephone 1274 Bryant

ISABEL LEONARD,
VOICE TEACHER AND COACH
Specialist in
Phonetics and Breath
502 Carnegie Hall. : : : New York
Telephone Circle 1350

PROFESSOR LEOPOLD AUER
indorses and praises very highly
ALBERT GOLDENBERG'S
VIOLIN INSTRUCTION
Preparatory teacher to Professor Auer
824 Carnegie Hall Tel. Circle 3467
Application by mail

AMY GRANT
Opera Recitals Aeolian Hall
Alternate Thursdays at 11
Tuesdays in May at 3:30
Amy Grant Studio of the Speaking Voice
78 West 55th Street, New York
(Tel. 0457 Circle)

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and
Cecik Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,
"All Can Sing if They Know How to Breathe."
15 West 67th Street, New York City.
Phone 2951 Columbus.

PROFESSOR ARTHUR FICKENSCHER
Dean of Music—University of Virginia.
Alternate Saturdays
56 WEST 68TH STREET : : : NEW YORK CITY
EDITH CRUZAN FICKENSCHER
Concert Artist. Teacher of Voice.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
43 West 46th Street, New York City.

MRS. ELIZABETH SCHAUP
Soprano Soloist
PIZZARELLO VOCAL METHOD
Instruction
Tuesdays—851 Carnegie Hall, New York

FREDERICK RIESBERG, A. A. G. O.
PIANO INSTRUCTION
Studied under Reinecke—Classics: Scharwenka
—Style; Liszt—Technic. Head of piano department,
New York School of Music and Arts, 150
Riverside Drive. Tel. Schuyler 3655. Courses
arranged to suit individual requirements. Personal
address, 408 West 150th St. Tel. Audubon 1530.

CARL FIQUÉ PIANO
KATHERINE NOAK-FIQUE
DRAMATIC SOPRANO
FIQUÉ MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts—Recitals—Instruction
Studio: 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House
Bldg.), N. Y., Wednesdays and Saturdays.
All Mail to 11 Morgan Ave., Norwalk, Conn.

JESSIE FENNER HILL,
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone Bryant 1274.

DUDLEY BUCK,
TEACHER OF SINGING
50 West 67th Street New York
Phone, Columbus 4984.

FRANCES FOSTER
Coach for Concert and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street, New York
Telephone Schuyler 1049

VINCENZO PORTANOVA
VOCAL STUDIO
240 West 73rd Street New York
Phone 8955 Columbus

MARIE MIKOVA
Pianist—Instruction.
Assistant to Wager Swayne
308 East 72nd St. New York
Telephone 8812 Rhineland.

DANIEL SULLIVAN,
TEACHER OF SINGING
35 East Thirty-Eighth Street, New York City

MME. MINNA KAUFMANN,
Voice Teacher and Coach
Lilli Lehmann Method
Address: J. Cartall, 601-602 Carnegie Hall, N. Y.
Studios reopen September 5th.

LAURA E. MORRILL,
TEACHER OF SINGING
148 West 72nd Street.
Phone, 2118 Columbus. New York

ADELE LEWING,
PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio, 115 Hamilton Place
Telephone, Audubon 960
Downtown Studio Steinway Hall

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE,
230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York.
Phone, Riverside 366

DANIEL VISANSKA, Violinist,
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 155 West 122nd St., New York
Phone, 4778 Morningside
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHN,
Singing lessons for beginners and advanced pupils.
Song and Oratorio Repertoire.
249 West 80th Street, New York, N. Y.

FREDERIC WARREN,
STUDIO OF SINGING
Teacher of Mme. Olga Warren
370 CENTRAL PARK WEST : : : NEW YORK
Telephone Riverside 136


VLADIMIR DUBINSKY
CELLIST

 Mt.
Hall & Elliott, 161 Park Ave., N. Y.
Studios:
244 W. 76th St., N. Y. City
547 W. 147th St., N. Y. City

MINNIE TRACEY
American Dramatic Soprano

 Open for Concert and Recital Engagements
Studio: Ursuline Academy, W. McMullen St.
Private Address: The Claremont, Apt. 22,
W. McMullen St., Cincinnati, Ohio.

GEORGE HAMLIN
CONCERT TENOR

 Instruction in Singing and English Diction
November 1st to May 15th: 1070 Madison Ave., New York
June 1st to November 1st: Lake Placid, Adirondack Mts., N. Y.

ELIZABETH GIBBS
MEZZO-CONTRALTO

 "A Voice of Quality."—N. Y. Herald
Address: 40 East 54th St., N. Y. Phone 6390 Grayman

ALBERT MARSH
INSTRUCTION IN OBOE

 342 West 15th St., New York Tel. Watkins 822
Telephone mornings for appointment

GUSTAVE L. BECKER
Lectures on Bach, and on Art Principles in Music. Director of American Progressive Piano School

110 Carnegie Hall, New York City

COENRAAD V. BOS
Accompanist—Coaching

Hotel Harding 263 West 54th St. New York City Phone 1189 Circle

Louise St. John WESTERVELT
SOPRANO

 TEACHER OF VOICE
Columbia School of Music, 509 S. Wabash Ave., Chicago

GARZIA
Piano Studio

851-2 Carnegie Hall N. Y. Tel. 1350 Circle

HAGGERTY-SNELL
Teacher of Vocal Music

327 West 85th Street - New York City

FAY FOSTER
COMPOSER, VOICE INSTRUCTOR AND COACH

Assistant Teacher to Alexander Heineemann, 229 West 109th St., N. Y. Phone, Academy 1374

SUNDSTROM
VIOLINIST

1904 Alnate St. - Chicago Ravenswood 3804

I. MISERENDINO
VIOLINIST and TEACHER

2128 Broadway - New York City Telephone 5981 Columbus

MRS. WILLS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE

Studio: 180 Madison Avenue, New York Telephone, Murray Hill 699

LESLEY MARTIN
BEL CANTO

 STUDIO: 1425 Broadway, New York
SINGERS—Susanne Baker Watson, Andrew Mack, Marion Stanley, Estelle Ward, Gertrude Hutcheson, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, Umberto Sacchetti, Marion Weeks, and other singers in opera and church work.

BAYERLEE
Associate Professor

 JULIUS STOCKHAUSEN
A TEACHER OF 502 West 113th Street, N. Y. WORLD FAMOUS Telephone 7960 Cathedral ARTISTS Auditions by Appointment Only

HARRISON M. WILD
Concert Organist

Studio: 1203 Kimball Building - Chicago INSTRUCTION

PIANO, ORGAN
Conductor—Apollo Musical Club, Mendelssohn Club

RALPH THOMLINSON
BARITONE

Personal Representation: Claude Warford 1425 Broadway, New York City

Mr. HENRY HOLDEN
Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, etc. STUDIO: Steinway Hall Address: 144 East 150th Street, New York City

MARIE LOUISE TODD
PIANIST

 TEACHER OF PIANO
Residence: Hotel Commodore, 42nd Street and Lexington Avenue, N. Y. Phone 6060 Vanderbilt Studio: Room 12, Steinway Hall, N. Y.

RALPH COX
COMPOSER—Teacher of Singing

Metropolitan Opera House Studios 1425 Broadway, Suite 43 - New York

J. V. BOMMEL
Concert Baritone

Instruction Studios: 303 Carnegie Hall 684 St. Nicholas Ave. Tel. Audubon 1673

MORTIMER WILSON
Composer—Conductor

651 West 149th Street New York Telephone Audubon 4440

VITTORIO TREVISAN
of Chicago Opera Association

VOCAL STUDIOS 426 Fine Arts Building, CHICAGO, ILL.

ELLIS HAMMANN
PIANIST

1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING

Musical Management 384 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON
Concert Organist

Organist and Director Brief Church, Temple Beth El Union Theological Seminary, 412 Fifth Ave., New York.

JOHN HEIMEL
Concert Violinist and Pedagogue

Studio: 151 Second Avenue (near 9th Street) New York City Telephone Dry Dock 4070

SIBYL SAMMIS MacDERMID
SOPRANO

Pupils Accepted. 312 Riverside Drive, New York

John Prindle Scott
SONG WRITER

554 West 113th Street New York Telephone 7639 Cathedral

KARLETON HACKETT
TEACHER OF SINGING

Kimball Hall, Chicago

ELLA BACKUS-BEHR
231 West 96th Street, New York

PHONE 1464 RIVERSIDE

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte Macondo, Lucille Macondo, Caroline Mahr-Hardy.

VOICE CULTURE REPERTOIRE 430 West 57th St. Tel. 6641 Columbus, New York

TILLA GEMUNDER
Soprano

Concert and Recitals Management: ANNIE FRIEDBERG 1425 Broadway New York

NEVADA VAN der VEER
MEZZO CONTRALTO

ORATORIO, CONCERT, RECITALS 514 West 114th Street HAENSEL & JONES, Aeolian Hall. New York

REED MILLER
TENOR

MME. HILDEGARD HOFFMANN Oratorio and Joint Recitals with Mr. HENRY HOLDEN

Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, etc. STUDIO: Steinway Hall Address: 144 East 150th Street, New York City

GRACE G. GARDNER
EUROPE—NEW YORK

 Artist Teacher
"Singer and vocal pedagogue." "Internationally recognized as a Voice Builder, Voice Restorer and Coach." Special Course in Diction. Pupils prepared for Opera, Oratorio and Concert. Teacher of Lucile Lawrence and many other successful singers. Studios: Burnet House Drawing Rooms, Cincinnati, Ohio.

SOL ALBERTI
Coach and Accompanist

255 Fort Washington Ave., New York Phone 4880 Wadsworth

SITTIG TRIO
VIOLIN, CELLO and PIANO

FRED V. SITTIG 167 West 80th St., N. Y. City Schuyler 9536

BETTY GRAY
Mezzo Contralto

OPEN FOR CONCERT ENGAGEMENTS 3 Linnaean Street Cambridge, Mass.

GRASSE
Violinist, Organist and Composer

Will Accept Advanced Pupils. 161 East 178th St. Tel. 2652 Tremont

WARFORD
TEACHER OF SINGING

Metropolitan Opera House Studios 1425 Broadway, N. Y. Phone Bryant 1274

KRAFT
Concert-Tenor-Oratorio

484 Deming Place, Chicago

BONCI
SAYS:

"In examining a student's voice and finding it at fault, I always suggest to him to consult MADAME VALERI. There is MADAME VALERI no voice defect that can escape her notice and that cannot be corrected by her ability, tremolo included, when had training has not gone so far as to cause looseness in the vocal chords." 381 West End Ave., entrance on 78th St.

ARTHUR DUNHAM
CONDUCTOR

BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON
CONTRALTO

624 Michigan Avenue Chicago, Ill.

LYNNWOOD FARNAM
Organist and Choirmaster

Church of the Holy Communion 49 W. 20th St. New York City

FLORENCE M. GRANDLAND
PIANIST-COACH-ACCOMPANIST

431 West 121st St., Apt. 34, Tel. Morningside 3308 New York City

EMILY CHURCH BENHAM
CONCERT PIANIST

Management: Ella May Smith, 60 Jefferson Ave., Columbus, Ohio

MARY DAVIS
MEZZO-CONTRALTO

DIRECTION: HARRISON MATHER Suite 40, Metropolitan Opera House Building, New York City

BIRDICE BLYE
Concert Pianist

5424 Blackstone Avenue, Chicago STEINWAY PIANO USED

SERGEI KLIBANSKY
VOCAL INSTRUCTOR

Studio: 212 W. 59th St., New York City, 3339 Circle

NATIONAL OPERA CLUB OF AMERICA, Inc.
MME. KATHARINE EVANS VON KLENNER, Founder and President

Announces for Season 1921-1922 A Series of Operas by HAYRAH (W. L.) HUBBARD. Edgar Bowman at the piano "Secret of Suzanne"—Jan. 26 "Love of Three Kings"—Feb. 9 Grand Ball Room, Waldorf-Astoria Hotel. Apply to President, 1730 Broadway, for all information. Tel. Circle 681.

LAZAR S. SAMOILOFF
BARITONE

 Bel Canto School of Singing
Endorsed by Ruffo, Raia, Didur, Chaliapin, Sammarco, Sembach, Zerola, etc.
Studio: Carnegie Hall, New York City.

MARIE MORRISEY
CONTRALTO

Address: care Theo. A. Edison, Inc. Orange, N. J.

S. WESLEY SEARS
St. James Church, 23d and Walnut Sts., Philadelphia.

ORGAN RECITALS INSTRUCTION

KAHL
Dramatic Mezzo Soprano

Concert and Opera 47 West 8th Street, New York City

Katharine HOFFMANN
ACCOMPANIST

Home Address: St. Paul.

RUBANNI
Soprano

620 Spadina Avenue Toronto, Canada

LJUNGKVIST
SWEDISH TENOR

297 Henry St., Brooklyn, N. Y., Tel. Main 6738

ARTHUR M. BURTON
BARITONE

Fine Arts Building - Chicago

FRANCES DE VILLA
PIANIST AND TEACHER

BALL 181 E. 80th St. New York City Phone 9282 Rhinelander

EDITH MILLIGAN
Pianist, Accompanist

Wiederhold 114 Morningside Drive, N. Y. Tel. 330 Morningside

LAWRENCE SCHAUFFLER
Accompanist—Coach

Limited number of pupils accepted. 518 West 111th Street - New York Telephone 5860—Ex. 2 Cathedral

MADAME EMMA A. DAMBMANN
Founder and Pres. Southland Singers. Rehearsals Monday evenings, 110 Carnegie Hall. Vocal Instruction. Residence Studio, 137 W. 93d St., Tel. 1438 River, between 9 and 10 a. m.

EDITH SILANCE-SMITH
VOICE CULTURE

Studio: New Monroe Bldg., Norfolk, Va. Director and Founder of The Melody Club of Norfolk

H. L. GILBERTE
Just Out!

E. GILBERTE'S Big Song Success T "Come Out in the T Sweet Spring Night" (A Spring Serenade) Hotel Astor, B'way & 44th St. Tel. Bryant 2100

J. H. FINNEGAN
TENOR

Soloist St. Patrick's Cathedral, N. Y. Personal address: 9 South 20th St., Elmhurst, L. I., N. Y.

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 9 East 45th Street • • • New York City

Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue

New York City



MARY POTTER

— Contralto —

Concert-Oratorio-Opera-Recitals

135 W. 80th St., New York

Tel. 3786 Schuyler

FRANCIS MOORE

Pianist—Accompanist—Teacher

265 West 81st St., New York Telephone 9235 Schuyler



ELIZABETH SIEDOFF

American Pianist

Lecture Recitals on

Classical and Romantic Music.

Romantic and Modern Music.

American Composers and American Compositions.

Modern Technic with illustrations.

Recitals, Festivals, Orchestral appearances for season 1922-23 now booking

Exclusive Management:

WILLIAM V. DIXEY

Pierces Building, Copley Square, Boston, Mass.

His Music Masterpieces and 2,000 others all 15c each

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of Century Certified Edition Sheet Music—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Puritani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on Century Edition When you buy music, select the dealer who has Century. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, Century at 15c means a low profit for him. Insist on Century. If your dealer won't supply you, we will. Catalogue of over 2,000 classical and standard compositions free on request.

Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and John's "Elementary Rudiments for the Violin."

CENTURY MUSIC PUBLISHING CO.
341 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Pianos of today which is still being built by its original maker :: :: :: :: ::
Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS



THE AEOLIAN COMPANY

AEOLIAN HALL, NEW YORK CITY

Manufacturers of the Supreme Reproducing Piano

THE DUO-ART

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

SARAH BARASCH

Concert Pianist and Teacher

1760 Washington Ave., Bronx, N. Y. Phone Tremont 1481

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 38, New York City

J. WARREN

Conductor—Cantor—Accompanist

STUDIOS:
37 West 72nd Street
New York
Phone 2297 Columbus

FREDERICK SOUTHWICK

CONCERT BARITONE and TEACHER OF SINGING

Studio: 611 Carnegie Hall, New York City

A. PATRICOLO

CONCERT PIANIST

600 West 183rd Street, New York City
Telephone Wadsworth 2270



GRACE NORTHROP

Soprano

601 W. 112th St. New York
Telephone 3382 Cathedral

ROSSI-DIEHL

SOPRANO

Concerts and Recitals

Studio: 125 W. 74th St. Phone Columbus 10025

Residence phone, Glen Ridge 1347 M.

MILAN LUSK

Concert Violinist

Management: LUDMILA WETCHE 200 W. 99th St., N. Y.

Marguerite KUSSNER

CONCERT PIANIST and TEACHER

Pupil of Leschetizky, Moszkowski and D'Albert
163 West 121st St., cor. 7th Ave., New York City

Telephone Morningside 9672

LOUIS BAKER PHILLIPS

PIANIST INSTRUCTION

PIANO • ORGAN • THEORY • ACCOMPANIST • COMPOSER
European Experience

Organist, First Church of Christ Scientist, Studio, 1913 Carnegie Hall, New York. Telephone, Riverside 8728

H. W. Maurer

Specialist in VIOLIN TECHNIQUE

Studio: 1425 Broadway, New York City

Residence: 867 East 179th Street, Bronx, N. Y.

MYRON W. WHITNEY

Voice Teacher

Tuesdays and Wednesdays, 14 East 43 Street, N. Y.
Other days, 1784 I Street, N. W., Washington, D. C.

Mary Houghton Brown

CONCERT PIANIST

Available for limited number of recitals, also for season 1922-23 beginning October.

Address: Washington Heights Musical Club, 27 W 57th St., N. Y.

DETROIT INSTITUTE OF MUSICAL ART

GUY BEVIER WILLIAMS, President

"Strongest Faculty in the Middle West"

A School which offers every advantage incidental to a broad musical education. 70 Artist Teachers, including 12 of the leading members of the Detroit Symphony Orchestra.

Students may register at any time.

For catalogue, address H. B. Manville, Business Manager

5405 to 5415 Woodward Avenue, Detroit, Mich.

Department of Choir Training

INSTITUTE OF MUSICAL ART

Frank Damrosch Director

120 Claremont Avenue, cor. W. 122nd Street

Advanced Class in Sight Singing

begins February 6th, at 8.15 p. m.

Length of Course 12 weeks.

Daily practice lessons 5.30 to 6.30

Terms very moderate.

Send for circular

CHICAGO OPERA OPENS ITS NEW YORK SEASON WITH BRILLIANT PERFORMANCE OF "SAMSON"

Huge Audience, a Bit Skeptical as to Changes on Account of Advance Press Stories, Is Treated to a Beautiful Presentation of the Saint-Saëns Work Fully Up to, if Not Surpassing, All Previous Efforts of the Windy City Organization—Polacco Loudly Applauded—Muratore Also Appears and Scores a Great Triumph as the Samson—D'Alvarez Shares Fully in the Honors of the Evening as Delilah—The Chorus Work Especially Notable—Balance of Cast Most Satisfying and Ballet and Stage Settings All Receive Words of Commendation—Mary Garden Looks on and Applauds

"Has there been any change in the opera tonight?" "Who is conducting?" "Will Muratore appear?"

These questions and more were on the lips of many people as they hurried out of the cold night into the crowded lobby of the Manhattan Opera House for the opening of "Mary Garden's company" in the metropolis on last Monday night. So far as any one knew, Polacco would wield his trusty baton, as scheduled, and the famous French tenor, who has occupied much space in the dailies recently, would be operatically beguiled by D'Alvarez's Delilah. The black house cat even crept up from the cellar and almost tripped up Povla Frijsch and her party, one young member of which whispered as she hurried on: "Is that good or bad luck?"

To get down to the actual performance—with the lighting of the footlights came rounds of applause and a "bravo" here and there. It meant Giorgio Polacco was in the orchestra pit ready to begin the short prelude. And what a master of his forces he is! The orchestra showed the result of several months of drilling under a master hand. It was always admirably under control, ready to do the slightest bidding of the director, and its tone—especially that of the string body—was a vast improvement over anything that the Chicago Opera ever has brought here before.

The Square in Gaza was satisfactory to the eye, but utterly surprising, indeed, was the ensemble work of the chorus. The voices seemed to blend into one powerful voice that, if need be, could be quelled and diminished into the most delicate pianissimo. With such support from the chorus and orchestra it is not surprising that the principal singers themselves contributed to what was unquestionably one of the best performances of the Saint-Saëns work, not excluding those at the Metropolitan, ever seen in New York.

"Samson and Delilah" was given a new lease of life at the latter house when it was revived for the immortal Enrico Caruso. His ever-to-be-remembered impersonation of the strong man found great favor with the opera goers, and the critics called Samson among his best roles.

In commenting upon Lucien Muratore's portrayal of this role there is no need for comparisons. Muratore is an artist who can stand upon his own artistic feet. It is but fair to judge him for himself. His Samson is a great one and will not be easily forgotten. Vocally Muratore seems to be even better than when he was here last season. All the opulence and rich beauty of voice demanded by the role were lent it by the French tenor—lent with dramatic fervor but without undue forcing and striving for exaggerated effects. His appeal was from the heart and therefore simple and telling. Historically Muratore was none the less impressive. The Israelite's fight against Delilah's snares and temptations, his consuming passion and fall, the ensuing self-admonishment and the return of his strength were all well done, adding to the forcefulness of his portrayal. In appearance he was decidedly the biblical hero. His reception was a vociferous one and included a generous contribution of applause from General Directress Mary Garden in her box.

With such a Samson it would have been a pity had the Delilah not been up to the mark. But she was. In Marguerite D'Alvarez, Muratore had a worthy co-star. In appearance she was voluptuous and beautiful, having lost much weight since last season, when she sang here in concert. Her costumes, in good taste and of clever lines, added to the delightful picture she made. If in the beginning she, because slightly nervous, slipped away from the pitch, the wholly beautiful singing she contributed from the second act on made up for that. With her pieces de resistance—the "Spring" aria of the first act and "My Heart at Thy Sweet Voice"—she swept all before her. The superb quality of her voice was made more mellow and impressive by the depth of emotion that coursed through her singing. In her scene with the High Priest she was very dramatic, in contrast to the alluring tenderness of the love scene with Sam-

son. These great moments of the opera were sung and acted by both D'Alvarez and Muratore with a moving intensity rarely heard or seen on the operatic stage in New York. With the curtain calls there came a double ovation, and justly so. It is to be hoped that Mme. D'Alvarez will be heard often with the company while in New York.

Interest also centered about the debut here of Paul Payan,



PERCY GRAINGER.

composer-pianist, who recently gave a concert via wireless at the Westinghouse Radio Station, Newark, N. J. Reports coming from many other cities all state that his program was much enjoyed, the furthest point being Toronto, Canada, where the concert was heard perfectly. Mr. Grainger's efforts, however, are by no means confined to "appearing" by wireless. He is even more in demand this season than ever before for personal appearances. On January 18 he played to a sold out house at Lancaster, Pa., and for his recital on January 30 at White Plains, N. Y., his home, not a seat was left only a few hours after the first announcement.

who was the old Hebrew. Vocally and otherwise it was entirely successful. Mr. Payan revealed a bass voice of excellent quality, rich and ringing, which he used with

(Continued on page 28)

MURATORE OBJECTS TO GARDEN AS DIRECTOR

Lucien Muratore, premier tenor of the Chicago Opera Association, when asked to return next season as a member of the Chicago Opera Association or Civic Opera Association of Chicago (as the present organization is to be called after May 1), informed an officer of the organization that he would be very happy to do so, provided Mary Garden were no longer retained as general director. In the other case, he would leave the company. This writer can vouch for those statements as well as for the fact that Mr. Muratore was asked to return by an authorized officer of the Chicago company. The interview took place in the tenor's apartment in the Blackstone Hotel, at exactly four o'clock in the afternoon of Tuesday, January 17. Mr. Muratore has aired his grievances, which have been published in the dailies. Many editorials have also appeared in the foremost papers of the land, some siding with the tenor, others with Garden. All the Chicago papers greatly regret his decision. Mr. Muratore is not a child and he objects to being treated as such even when "mamma" is no less a per-

son than the captivating Mary Garden. Muratore is living up to his present contract, which Mary Garden admits she never saw. As it had been accepted unconditionally by Herbert M. Johnson, Miss Garden simply wrote the tenor a letter stating that his former contract would be continued except that the salary would jump from \$2,250 to \$2,800. Miss Garden also wrote in the same letter, which took the place of a contract, that Mr. Muratore would have to sing

(Continued on page 58)

"SNEGOUROTKHA" PREMIERE REVEALS ENGAGING MUSIC AND PRETTY PICTORIALISM

Rimsky-Korsakoff's Opera Is Not as Piquant or Important as "Coq d'Or"—Bori and Harrold Sing the Leading Roles—Lovely Scenery Is Disclosed

Before "Coq d'Or" and "Scheherazade" came to this country, Rimsky-Korsakoff was known here chiefly through one or two orchestral works that found a place on symphony programs, and his fame as an opera composer, so far as America was concerned, rested on stories that came from Russia regarding the popularity of his works there. Time and again his compatriots in New York, and several of the critics here, called upon the Metropolitan to produce a Rimsky-Korsakoff opera or two there, but the entreaties were in vain for some reason or other. Finally the Ballet Russe came into favor in London and Paris, and then (as a natural result) in our land, and through them we became acquainted not with a Rimsky-Korsakoff opera, but with his orchestral "Scheherazade" suite set to pantomimic action as a ballet. The piece made a sensational success. Rimsky-Korsakoff's name was on every tongue and the first decided interest began to be manifested by Americans in the possibilities of his operas. Again Paris took the initiative and again poor Rimsky was made the victim of a garbled art production, his "Coq d'Or" being given as a sort of ballet, with singers, off stage practically, vocalizing synchronously with the action of the pantomimists. As in the case of "Scheherazade," the "Coq d'Or" melange made a tremendous hit. Undoubtedly the melodic, harmonic, and orchestral beauties of that ravishing score made the Metropolitan Opera management resolve to delve further into the Rimsky-Korsakoff operatic treasure chest. The result was that "Snegourotkha" came forth as the first of the trophies, and it was presented to New York last Monday evening before a vast audience whose size was significant in view of the counter attraction at the Manhattan Opera.

THE STORY OF "SNEGOUROTKHA."

After the racy and cynical subjects treated in "Coq d'Or" and "Scheherazade," the simplicity and almost childishness of the "Snegourotkha" story comes as a great surprise. It is a fairy tale with no particular point or dramatic logic, and it runs like this:

Snegourotkha is the daughter of the Fairy Spring and Old Man Winter. Abandoned in the woods, she is discovered by some villagers and adopted by the old village drunkard, Bobyl and his wife, Bobylka, who have no idea of her origin. A rich merchant, Mizguir, falls in love with her and neglects his fiancée, Koupava. But Snegourotkha's heart is cold and repels all advances. Lel, the shepherd (who is the child of the Sun-God), alone seems to interest her. His songs move her, yet not enough to awaken a real emotion of love. So Lel, discouraged, offers himself to Koupava. The latter, however, grieved by the desertion of Mizguir, appeals to the wise old Czar. He calls his people together to express his sorrow that so much unhappiness should be abroad in his land, for Snegourotkha, unwittingly, has been the cause of no end of lovers' quarrels. Seeing Snegourotkha, the Czar himself is charmed by her innocence and beauty, though pained by her coldness. Maybe the Sun-God has been offended and must be appeased, otherwise he will show his displeasure by refusing a fruitful season and abundant

(Continued on page 28)

Arthur Nikisch Dies Suddenly

Just as the MUSICAL COURIER goes to press news comes from Leipzig by cable of the sudden death at his home there of Arthur Nikisch, famous conductor. The news was sent to Erich Simon, head of the Wolff Bureau, at present in New York, and came direct from the Nikisch family. Another cable, similar in content, was received by Milton Diamond, head of the International Concert Direction, Inc., thus confirming the report.

THE REOPENING OF THE SCALA IN MILAN A GREAT EVENT

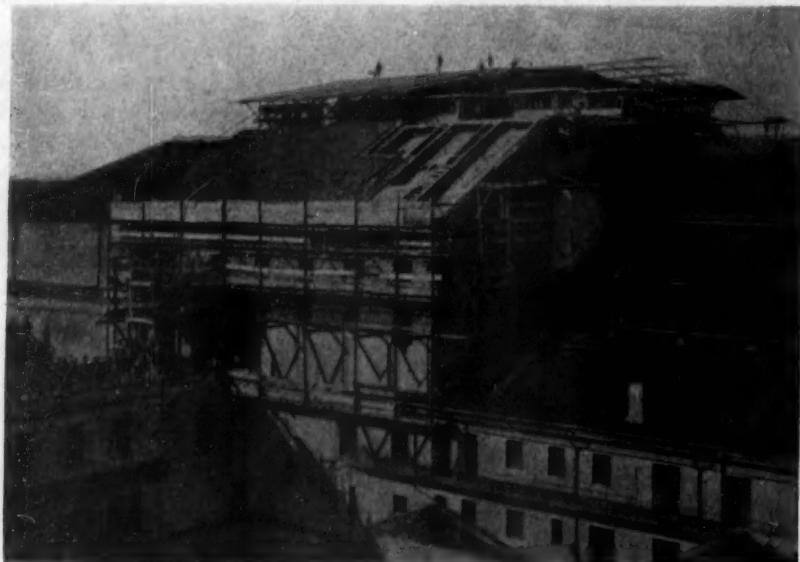
Millions of Dollars Represented in the Magnificent Display of Jewelry and Furs as the Famous Old Opera House Opens Its Doors Again on December 26—General Manager Angelo Scandiani and Conductor Toscanini the Heroes of the Hour—Verdi's "Falstaff," the Initial Offering, Proves a Suitable Work with Which to Begin and Is Successfully Given

Milan, December 27, 1921—With a positively American promptness, the "Scala," all brilliant with lights last night reopened its doors to an enormous crowd of spectators, who were impatiently curious. The general manager, Angelo Scandiani, had promised that the inauguration would take place on St. Stephen's Day, and he kept his promise. Everything was ready, and never did a more crowded and attentive public fill the splendid hall, the masterpiece of the architect Piermarini. The highest authorities of science and of art, the best names of aristocracy, the finest women of Italy were present. It has been

ular praise. To say that the public was satisfied, is putting it mildly. It attested its enthusiasm by deafening applause and innumerable recalls, and it looks forward to the next production—of "Parsifal"—with bated breath.

A. S.
The reopening of the "Scala" on the classical St. Stephen's night means far more to the Italian public—slave to tradition, custom and superstition as it is—than the beginning of a new season, albeit a season which promises to be brilliant indeed. For whatever may be said or done, the Scala is always—the Scala. Behind this

day by day—was nearly all subscribed. But the subscription is still open, so that those improvements which have not yet been carried out (for instance the device by which



REBUILDING LA SCALA

The roof above the stage has been raised seven meters.

calculated that the jewels and the furs worn there last night represented many millions. Social splendor and elegance reigned, creating an atmosphere that made a worthy setting to the event.

The opera selected for the opening, Verdi's "Falstaff," proved to be the best possible choice. A thoroughly Italian work, it is also the most difficult of our masterpieces, and its humor embodies the optimism which animates this great enterprise. The performance proved, first of all, that our most famous theater is capable of performing this difficult work without a flaw. The execution of the score was wonderful in its balance, its beauty and technical finish. Toscanini and his orchestra were superior to every expectation. The baritone, Mariano Stabile, as Falstaff, made one

rather obvious statement there is the force of a long and glorious tradition. The Scala was a beacon through the whole of the last century—a beacon sending out its beams all over the world. Other large theaters have been opened more recently, but for a whole century this theater of ours, built by Piermarini in 1775, was the great temple of art.

How many of the operas which have survived all the changes of fashion have received their baptism in this theater! How many word-famed singers have had their success confirmed here, before taking their flight to far-off and more profitable lands, never forgetting, however, that their having sung at the Scala was a title to fame and equivalent to a field-marshal's baton!

Partly because of these traditions and partly because of a kind of instinctive faith in the resurrection of the glorious past, the inauguration of the Scala rises to the importance of a national event: it is like the beginning of a new era, like the announcement that the twilight is over and the dawn is breaking, ready to infuse new vitality and new fervor into our operatic activities. There is in all this, as we said before, just a touch of superstition: who knows but that, by reintegrating the means of execution, the whole splendor of the past heroic period of operas may be revived and operatic production itself renewed? Who knows but what among the young men who are working so fervently, there may arise he who is to create the representative type of Italian opera in the twentieth century?

It is easy to understand that those who planned the reconstruction of the Scala (among whom special mention must be made of the ex-mayor of Milan, Emilio Caldara, of Arturo Toscanini and Senator Luigi Albertini, editor of the "Corriere della Sera") found plenty of supporters, and that the sum required—a sum which grew larger and larger



ARTURO TOSCANINI,

artistic director of the present season at La Scala, Milan.

the stage can be lowered in parts) will be made for the coming second season.

THE NEW SCALA.

From the outside, looking at it from the Leonardo da Vinci monument in the square, the aspect of the Scala is very little changed. On walking round it, one notices some additions made to the building, as for instance the wing towards Via Filodrammatici which is the storage house and which is now capable of housing the scenery of about seventy operas. The most radical change is at the back, for the roof of the stage has been raised seven meters. Hence the scenery need no longer be rolled up or folded, when the scene is changed, but is drawn up into the flies. But not only the height, the area of the stage has been increased also. The supporting columns which were sixteen, in two rows, have been reduced to eight. (All this has naturally rendered necessary a greater solidity of the foundations upon which the whole building rests and these have in fact been deepened a good four meters.)

Besides these changes the stage has been pushed back a few inches and many improvements have been made in the lighting scheme (the Fortuny silk dome has been adopted), the machinery, dressing and rehearsal rooms, stage property rooms, etc.

THAT MOVABLE ORCHESTRA.

The beautiful auditorium, however, so harmonious in its architecture and with such splendid acoustic properties, has not been touched. The public only remarked that it had been furnished and renovated and that the number of stalls had been increased, the first rows being protected from the orchestra lights by a kind of shield running right across the theater. The orchestra is now situated on a movable floor, so that it may be lowered into the "mystic gulf" to suit the greater or lesser sonority of the score and of the elements forming it. Thus when the "Barber" is performed, the orchestra will be on the level of the auditorium; in the Wagner opera it will be at the bottom of the pit.

Old habitués of the theater also found something new in the entrance-hall. On the right a marble slab with a summary of the vicissitudes of the Scala for nearly a hundred

(Continued on page 37)



MARIANO STABILE,

young baritone who sang the title role of Falstaff at the opening production.

remember the greatest interpreters that have preceded him. Ernesto Badini, as Ford, was irresistibly comic in his jealousy, swift in his movements, incisive in his singing. Of the four "merry wives," each one brought out the individuality of the character. Caius, Bardolph and Pistol were equally well cast. The chorus, directed with great taste and intelligence by Vittore Veneziani, deserves partic-



THE STAGE AT LA SCALA.

with its sixteen columns, which have now been reduced to eight in number in order to leave more room off stage.

THE PERFECT MODERNIST

NINTH INSTALLMENT

A Little Primer of Basic Principles by
FRANK PATTERSON

(Copyright, 1922, by The Musical Courier Co.)

["The Perfect Modernist" succeeds in making musical composition appear very simple, robbing it of its mysteries. As the reading progresses it appears more and more that accomplishment results rather from practice than from understanding. One may know how to do it and yet be unable to do it for want of technical facility. All that the teacher can do is to reduce the science to its lowest common factor and leave the rest to practice and patience.—The Editor.]

In the matter of sequence it appears that only a certain number of repetitions of the same phrase in different keys may be used effectively. The following example will serve to illustrate this (Example 90):

Ex. 90



If this sequence is continued one more bar (beyond A) the effect is not good, for the reason, perhaps, that it is too much of a strain on the imagination to accept any more alterations. So far, the key is indefinite, and I really believe that the explanation of such a passage is that the listener keeps an open mind and waits unconsciously for a cadence, a resolution, a point of rest, a phrase ending, where the key will be at least partially determined. The continuation might be as shown above (A).

It does not seem to matter whether the resolution in such passages is in the principal key of the piece or not. If a phrase ending is properly brought about, the mind would seem to accept it as being in the proper key. (This ending is on the dominant of F minor.)

All melody is a matter of memory. A more or less distinct impression is retained of the opening phrase, key, rhythm, etc. In popular music the tune never gets far away either from the opening phrase or from the key. If other keys are introduced they are always nearly related keys or keys which are obviously alterations of chords in the principal key. The effect is of a long suspension which one expects to resolve back into the original key, which it always does.

In the early days of canon this problem of memory was solved by the extreme simplicity of both melody and harmony. As Ziehm has pointed out, a whole round or canon often consisted of but one bar of music. Here, for instance, is "Three Blind Mice," with the parts all set together (Example 91):

Ex. 91



Three blind mice

audience if you ever have one) is not. He likes it because it is easy to follow.

Wagner understood this when he invented his system of motives. While repudiating form in the old sense, he had an instinctive understanding of the essential features of form and the sole object of form, which is to aid the memory.

It is, therefore, evident that that unity which can alone aid the memory is a basic integral attribute of all music. This point, applied to the problem of the above sequence and like passages, offers a possible explanation of the fact that after three or four progressions they must come to a point of rest or cadence. In such a cadence it must be evident to every listener that the music is moving straight away from the key. Each progressive sequence brings it further away. The mind demands that it should come to a pause. It is not so much that it must reach the key of the start, or some key related to the key of the start, as that it should come to rest. The mind is easily deceived and assumes, if the rhythm of the cadence is properly worked out, that the original or a nearly related key has been reached. It might be called a deceptive cadence (if that term had not been otherwise used), and I do not actually believe that tonality has anything to do with it, for I am unable to believe that even the musical listener, except in the rare case of absolute pitch, can remember the original key.

This does not apply to the recapitulation—the repetition of the first part to close—for such a repetition in a different key will present a different color and will not be satisfying.

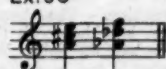
The bridge passage returning to the original key can be made very attractive—and in Dvorak's "Humoresque" he uses such a passage to give the impression of a modulation where there is none.

In Wolf's "Erstes Liebeslied Eines Madchen" there is a parallel passage of two dominant seventh chords. (Example 92.)

Ex. 92



Ex. 93



But remark that the second of these sevenths might be omitted. We would then have a flat sixth passing to the tonic, a very common progression. (Example 93.)

This whole passage, indeed the entire song, is worthy of careful examination. It offers some interesting data on sequences, phrasing, and the proper rhythm leading to a new key or phrase. It is also a sane example of the beginning of modernism. The opening phrase is sixteen bars long, with no modulation except at the close.

Compare, too, the harmony of Richard Strauss' "Auforderung," a song well worth studying because of the extreme beauty and originality of the melodic line, as it progresses upon simple harmonies!

Examine in this connection "Er ist's," by Wolf, and note how he uses a rest-point in the new key after each modulation, and compare this with Beethoven's piano concerto No. 4, op. 58, last movement!

The student should now begin to write melodies, not as compositions to be performed or published, but as exercises pure and simple. Write them in clean cut sections of two, four, eight, sixteen or thirty-two bars. Experiment with the melodic line on simple chords sustained over several bars; experiment with modulation, sequence and rhythmic cadences; experiment with harmonic melodies, chromatic melodies and melodies in the whole tone scale! Learn to sketch without the piano, learn to arrange with or without the piano! Thus, and only thus, can you hope to be prepared for any emergency when inspiration comes.

Sketching and Arrangement

Sketching consists of setting down an outline of the work preparatory to ultimate arrangement in its complete form. It also consists of setting down for subsequent development all sorts of stray ideas which may prove useful at some future time. Sometimes it serves as an exercise in improvisation—on paper—which is quite a different thing from improvisation at the piano. Improvisation on paper is highly useful—one of the most valuable means of study. Improvisation at the piano is harmful unless used moderately and with great caution. Excessive sketching, unless every sketch is arranged and completed, may also become harmful for the reason that it is dangerous to get into the habit of rejecting every idea as unworthy of use.

For the student the principal objects of sketching are, first of all, development of perfect relative pitch—the ability to hear and recognize chords and melodies with the mental ear—and, secondly, a sort of visual evidence of the dual nature of all music: idea and arrangement. It is amazing how often students fail to recognize the most simple harmonies when they are arranged in various forms of arpeggio or repeated chords with passing notes in between; amazing, too, to what an appalling extent students wish to turn out their compositions cut and dried—melody, harmony and arrangement all complete. It is true that some things are conceived in this way, and it is possible, perhaps, for an experienced composer to write down a composition in its complete form without sketches. But for the student this can be nothing but cramping and dwarfing, limiting and narrowing his grasp of ultimate possibilities and finally placing him in a class far below what he might aspire to. This cannot be too strongly emphasized. The student must be determined to get every last ounce out of his every idea by presenting it in the most beautiful dress that he can devise for it.

The variation form, so popular with the classic writers, was no doubt the outcome of a desire to present an idea in various dresses—and the development section of sonata or symphony doubtless had a similar origin.

Modern and ultra-modern music, with its complex harmonic structure, must, of necessity, depend more and more upon some system of variation and development of a very restricted number of themes if it is to be followed and enjoyed by the average listener.

Now, sketching, and musical thought, or invention, or inspiration, is of two clearly distinct kinds: that which comes to the composer practically complete in all its essential details, and that which is only an outline of melody, and perhaps of basic harmony, but with no suggestion of the arrangement or accompaniment.

The "Tristan" prelude must largely have been conceived just as it stands, while the "Entrance of the Gods into Walhalla" (Rheingold) and the "Song of the Forge" (Siegfried) were undoubtedly built up and developed from a mere melodic idea.

The writer does not presume to tell composers how they should work or how the best results may be obtained. He is cautious, too, in pointing out that Haydn, or Beethoven, or Wagner did thus and so—for such suggestions may, and often do, exert an evil and deterring influence upon the sensitive, growing mind. But he must insist that the student, as long as he is a student (and Beethoven remained a student to the day of his death) should pursue certain courses in order to attain perfection. And one of the essentials (in music as in painting) is sketching and more sketching, arranging and rearranging, experimenting, improvising on paper.

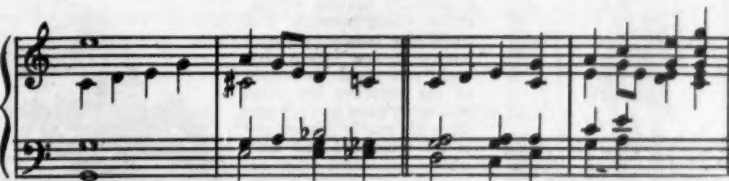
All of which must be done with great care, greater care than would be necessary in actual composition—for in composition one is borne along on a flood of emotion, while sketching must be done with cool deliberation and self-examination, and consciousness of the basic harmonic structure.

The sort of thing that may be done is shown by the following variations on a single phrase, with a single basic harmony: (Example 94.)

Ex. 94



Tonic



[Owing to limited space, the completion of this example has had to be left to the next installment. This will complete the outlines of composition as known to the ancients. What the moderns permit themselves will be outlined and commented upon in the installments to follow.—The Editor.]

LEARNING TO SING

Vocal Methods Good and Bad—Every System Cannot be Right—French Statistics

BY CLARENCE LUCAS

Copyrighted, 1922, by The Musical Courier Company.



mists of Maine to the blazing sunshine of California? Not one-fifth of one per cent. of them reaches eminence. Why?

Few Really Great Singers

In the first place, many of them were never intended by nature to uplift their fellow human beings with the joys of beautiful singing. They all have voices, of a sort, but they are not always endowed with musical intelligence, sometimes not even with common sense. Secondly, they frequently get no encouragement and help from their environment. They cannot achieve eminence, like the poet's well known flower that was born to blush unseen, if they must waste, perforce, their sweetness on the desert air. Health and wealth must also play their parts in the career of a vocalist. But the enemy who lies in wait for every singer is the specialist with a peculiar and infallible method. There are thousands of them, male and female. They exist in every country under heaven. Some moralists see in them a beneficent check sent by Providence divine to prevent the human species from becoming eminent vocalists, one and all. Others, of a more practical turn of mind, consider them the pests of the young singer, using his ignorance and ambition as a means for getting money for themselves.

Terribly in Earnest

The truth is, however, that many, if not most, of these so-called voice specialists are perfectly sincere. They believe implicitly in their peculiar panacea for the sins of the vocal world. The woman who told us she ought to know how to teach singing "because she had lost her voice learning to sing" was as true to her own convictions as any of the sixteenth century martyrs were when condemned to "turn or burn." No doubt the reformed drunkard can speak from experience of the woes that lurk in alcohol, but we hardly think it wise for vocal students to lose their voices learning to sing. Never having had any singing voice to lose, however, we may be wrong. Perhaps some of the unpleasant singers we sometimes hear are objectionable only because they did not study long enough to lose their voices entirely. We recommend to them a post graduate course. Every town has a supply of voice breakers who will complete the wreck, if the student is conscientious.

Finding the Best Teachers

The selection of the right teacher is no laughing matter for the student. Perhaps there is nothing for the student to do but to keep on trying until he finds the teacher he needs. Fortunately, there are many good teachers as well as bad, although we believe the bad are in excess of the good. We know that every vocal teacher has pupils who came to him from another teacher, and a great part of his work consists in trying to undo what the former teacher did. We knew a singer who had to give up his singing lessons because the doctor warned him of heart disease if he continued his lessons. The singer was healthy enough when he gave up the violent exercises for the diaphragm his teacher had shown him. We knew also a perfectly healthy, strong, active young woman, who could play tennis for hours without undue fatigue, but could not stand the strain of the exercises her vocal instructor gave her. Sometimes she nearly fainted, and at all times she was completely exhausted after her lessons. We cannot believe that such a method is necessary or desirable. We know that the cramped and unnatural position required of the student of the violin is tiring for the beginner. But

it is absurd to think that the most natural musical instrument in the world requires the exercises and physical training of a heavyweight boxer.

Pianos Against the Stomach

A vocal teacher who had considerable reputation in his day was so abnormally devoted to diaphragmatic breathing that he developed the muscles of a blacksmith in his stomach. He used to put his back against the wall and get his pupils to wheel the grand piano tight against his abdomen. He then demonstrated the unrivalled superiority of his singing method by pushing the piano away from him with the muscles of his diaphragm. Thereupon all the disciples would exclaim, "Wonderful, wonderful!" and go to their respective homes fired with new ambition to shove grand pianos about the room with their steel-spring stomachs. The real tragedy came when the teacher with the tornado wind pressure began to sing. He may have had the stomach of a roaring lion, but his voice was that of a cooing dove. And the extraordinary part of the whole business was that all his pupils, male and female, sang with the gentleness of a purring cat. Several of his pupils afterwards learned to sing, but not by his piano moving methods, which might be good for indigestion but not for art.



Singing Like a Jew's Harp

A tenor, whose name was a household word in England and America some twenty years ago, told us that he once wasted many precious hours learning what his instructor called "the ripple." It consisted of a commingled hum and whistle, which made a mellifluous buzz. But the method was impracticable because the singer could not pronounce a word when he turned himself into a human Jew's harp.

Get Your Tongue Stretched

One teacher whose name like Poe's heroine, shall be nameless evermore, had an original method for gaining control of the tongue. He took hold of the unruly member with a rag in his hand and drew it forcibly forwards and downwards. The ensuing conversation of the hapless pupil resembled the chattering of the village idiot. Did not Demosthenes put pebbles in his mouth and declaim amid the roaring of the tempestuous waves in order to overcome defects of speech? Why, then, should not a more enlightened voice builder attack these defects by tugging at the roots of the tongue itself?

Scraping the Throat

A famous baritone, who interpreted Schubert, Schumann and Brahms to his own piano accompaniment when the present generation of music lovers was in its cradle, used to insist on the cultivation of the "fine little muscles in the throat." He was always busy contracting something in his neck, presumably muscles, and he drew his lower jaw almost inside his collar when he began to sing. Whether his method was right or wrong is not for us to say, but we know that the actual tone he emitted was hard and scrappy. Only the man's high musical intelligence and personal magnetism made him a success before the public. Therefore, students thus endowed may safely cultivate the fine little muscles in the throat.

Nasal Tones and Religion

We heard a teacher tell his pupils that they must always "sing in the nose." Another teacher assured us that each tone "must be felt by the top of the head." We have never attempted to perform either of the anatomical feats, but we presume they can be done if the teachers are so. Some years ago an enthusiastic voice builder informed us that he was in despair of ever learning how to sing until he took up occultism. The deeper he went into the occult the more he saw the light. We remember, too, a delicate young man, long since dead, who said that all the singing method he ever had he

got from Christian Science. We hope we are offending no one's religious susceptibilities when we express a doubt of the efficacy of any religion as a vocal method. If religious fervor made a man sing well, the muezzin who calls the Mohammedan believers to prayer ought to be a magnificent baritone. Is he? If strict attention to religious fervor and high wind pressure are bound to make good singers, what is the matter with the singing apparatus of a devoted soldier of the Salvation Army?

A Vocal Cello Buzz

We recall an unpleasant quarter of an hour we spent with a vocal expert in a New York restaurant a few years ago. His hobby was the "cello buzz." Every voice should have the buzzing edge of a cello tone on it. Our meal was happy and our conversation an artistic blend of dignity and wit, until some chance word started him off on the importance of the "cello buzz." It was as potent in unloosing his tongue as was the name of Amadis de Gaul to Don Quixote when Cardenio inadvertently referred to him. The other diners in the restaurant turned around to look at us. Some of them were plainly annoyed and others amused at the drone of the "cello buzz" coming from our table. Let us drop the curtain on this painful scene. Poor fellow! He is silent now among the great majority in the land from whence no traveler returns.

Hats Off!—The Psychologist

One of the latest converts to the religion of voice development lives in London. He spent more than the first fifty years of his life in the service of the pictorial arts and he has painted a great number of pictures which may rightly be described as works of art. But at a vocal recital in Wigmore Hall he had a revelation. Something within him showed him that the singer on the platform was "all wrong." Her pose was artificial, her management of the voice was unnatural, her pronunciation was affected. In a flash the truth burst on him that the basis of the lady's failure was psychological (blessed word!). He saw that what she needed was "to let herself go." Anyone who can become as a little child, be natural and let himself go, will necessarily be a convincing artist. And of course a convincing artist need not pay any attention to vocal methods, for a "vocal method is only a help towards becoming convincing." This fatuous argument appeared to satisfy the psycho-painto-vocal-specialist, and he departed, strongly advising us to discard Lamperti and Garcia for the much more reliable Sully and James, who trained the mind which ruled the voice. Like most new converts he could stand no joking about his infallible method and was hurt when we asked if the great singers who had gone before had let themselves go.

Enough Is as Good as a Feast

We might lengthen this article with descriptions of dog bark methods, lighted candle breath control, diaphragm exercises when lying flat on the back, shouting with a pillow over the mouth, and other odd means to a desired end, but see it expedient to stop. We assure our readers, however, that all we have related is true. The only ornamentation is in the telling of the tale. The musical profession is overcrowded with bad teachers, particularly professed teachers of singing. But how can the evil be cured? We do not know. We doubt if legislation and legal examination would do any good. And, after all, the bitter school of experience has not prevented many ambitious and persistent singers from achieving fame and fortune. After groping in the dark through trials and discouragement, the right way is found. Let Shakespeare put the finishing touch; "and then my state, "Like to the lark at break of day arising From sullen earth, sings hymns at heaven's gate."



"Drawing the lower jaw inside his collar."



"Wonderful! Wonderful!"



"Get your tongue stretched."



"Sing or burn."

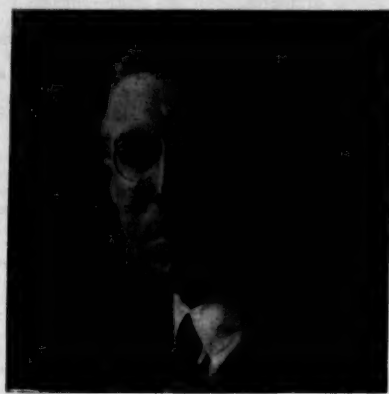


"Scraping the throat."



"Shouting with a pillow over the mouth."

HIGH LIGHTS



Floyd, N. Y., Photo

(Four solid pages of Musical Courier would be required to reproduce the complete enthusiastic press notices received by Fred Patton within the last 60 days).

"... sang the 'Creation of the Rainbow' beautifully and 'Wotan's Farewell' with great beauty of tone and feeling."—*Washington Herald*, Nov. 16, 1921.

"... nobly conceived and given with a fine full voice and splendid fervor. Such declamation holds a vast amount of the singer's art, and in appeal, in dramatic climax, in farewell, and in the command to the fire god it was..."—*Washington Times*, Nov. 16, 1921.

"... with a particularly sonorous lower register was especially effective..."—*Washington Post*, Nov. 16, 1921.

"... scored a real triumph with his rich and noble baritone. He sings with beautiful style and with..."—*Washington Star*, Nov. 16, 1921.

"... mellow and artistic baritone was heard to superb advantage. He sang with notable feeling for atmosphere, his tones were ringing and..."—*Philadelphia North American*, Nov. 18, 1921.

"... covered himself with glory. This man is one of the very best basses singing in America today. No wonder there is a country-wide demand for his services. He neither rants nor bellows, he sings in..."—*Philadelphia Public Ledger*, Nov. 18, 1921.

"... sang 'Wotan's Farewell' with admirable finish and true artistic feeling."—*Philadelphia Inquirer*, Nov. 18, 1921.

"... has a strongly dramatic voice of somewhat extensive range, under good control, and which he used most effectively. In the three characters he represented, he showed..."—*Baltimore News*, Nov. 17, 1921.

"... sings with admirable dignity and sincerity. His best chance was in the 'Wotan Farewell,' in which he rose splendidly to..."—*Baltimore Sun*, Nov. 17, 1921.

"... characterized with the same skill and artistry which made his whole varied performance so vivid. This baritone deserves a great deal more than..."—*Baltimore American*, Nov. 17, 1921.

"... important contribution in that it brought before a Ridgewood audience one of the greatest and most satisfactory singers ever heard here..."—*Ridgewood Herald*, Dec. 1, 1921.

"... work was exceptionally fine and aroused the big audience to a high pitch of enthusiasm and..."—*Hamilton, Ont., Herald*, Dec. 13, 1921.

"... one of those stirring and truly thrilling performances which linger in the memory. Mr. Patton has a voice of very rich and lovely quality and he has..."—*Hamilton Spectator*, Dec. 13, 1921.

"... great full voice filled the hall. It is doubtful if this city ever heard a more accomplished singer than Mr. Patton proved to be. He will surely..."—*Yonkers Herald*, Dec. 2, 1921.

"... his voice is quite phenomenal, being something of a tenor, baritone and bass rolled in one, not three voices but one... in rapport with his audience before he has opened his mouth..."—*Ottawa Morning Herald*, Dec. 14, 1921.

"... proved one of the most satisfying male singers we have heard for some time. His diction was exemplary. In fact his whole vocal display was..."—*Ottawa Morning Citizen*, Dec. 14, 1921.

"... compelled to say—'It was glorious, there is no other way to describe it.' And that is exactly how the audience felt last night. Fascinated, entranced, they..."—*Ottawa Evening Journal*, Dec. 14, 1921.

FRED PATTON

"The King of Baritones."

—*N. Y. Evening Mail*.

Exclusive Management

HAENSEL & JONES
 Aeolian Hall New York

"... has a bass of magnificent sonority which presented his music to excellent..."—*Boston Post*, Dec. 19, 1921.

"... is another find. His organ is powerful, rich and exquisitely flexible. In fact it is so very flexible that..."—*Boston Herald*, Dec. 19, 1921.

"... sang remarkably well."—*Boston American*, Dec. 19, 1921.

"... again proved himself one of the best basses heard here in oratorio..."—*Boston Globe*, Dec. 19, 1921.

"... added smooth sonority to skill and understanding."—*Boston Transcript*, Dec. 19, 1921.

"... worthy of his title as the greatest of oratorio basses in the country. Mr. Patton thrilled his listeners in..."—*Worcester Gazette*, Dec. 28, 1921.

"... known as one of the best basses of the day, proved that he has a right to such distinction by his magnificent..."—*Worcester Post*, Dec. 28, 1921.

"... best of the Handelian basses in oratorio today. Worcester had a taste of his quality at the Festival... Resonance, power and easy transition marked..."—*Worcester Telegram*, Dec. 28, 1921.

"... so rich in pure musical qualities, so mellow, so appealing in all that makes for great and perfect expression, marvellous of timbre and modulation, that one is tempted to extravagant..."—*Pittsburgh Dispatch*, Jan. 7, 1922.

"... familiar here but ever delightful..."—*Pittsburgh Leader*, Jan. 7, 1922.

"... ran the range gamut from a subterranean bass to a mezzo tenor with ease and without apparent change in the texture of..."—*Pittsburgh Sun*, Jan. 7, 1922.

"... for a basso cantante give us Fred Patton. His voice is refreshingly clear and of marvellous range, and he sings with ease and..."—*Pittsburgh Post*, Jan. 7, 1922.

"... voice is one of rich quality and wide range. His use of it is effective..."—*Pittsburgh Times*, Jan. 7, 1922.

SUMMARY OF ADJECTIVES USED BY THE CRITICS

Artistic, admirable, appealing, accomplished, beautiful, best, brilliant, clear, dramatic, delicate, delightful, dignified, even, effective, exceptional, exemplary, excellent, emphatic, fine, full, forceful, facile, flexible, great, good, greatest, glorious, lovely, mellow, magnificent, noble, notable, outstanding, opulent, popular, phenomenal, perfect, rich, ringing, round, resonant, robust, remarkable, refreshing, splendid, sonorous, sincere, straightforward, superb, stirring, satisfying, smooth, true, thorough, thrilling, unrivalled, unusual, varied, virile.

DOES SUCH A COMBINATION OF QUALITIES APPEAL TO YOU?

THE WAGNER-NIETZSCHE CORRESPONDENCE AT LAST AVAILABLE FOR ENGLISH READERS

An Intimate Picture of One of the Most Remarkable Friendships in the Whole History of Art Told in Letters

The first English translation of the famous Nietzsche-Wagner correspondence, edited by Nietzsche's sister, Elizabeth Förster-Nietzsche, has just been issued by Boni and Liveright, New York. The translation is by Caroline Kerr who in several cases appears not to be as conversant with the German idiom as her long residence in Berlin would seem to imply. Of course the correspondence has long been available in German, but reading it in the vernacular brings out once more the fact that it is in some ways unpleasant. It brings into sharp relief those contrasts between an artist and his work which were best passed over in silence. To wash the dirty linen of genius in public can serve no useful purpose and may, conceivably, lessen the power for good that is the chief value of every work of genius. These letters, and the malicious comments upon them by Nietzsche's sister Elizabeth, show both Nietzsche and Wagner in no favorable light. In reviewing such a work and in endeavoring to determine the amount of harm that may be done by it, one must bear in mind the many readers who will ultimately get hold of it in our public libraries, who are not sufficiently conversant with the whole great subject to sort out the good from the bad and form a fair judgment of the whole. Such readers are more than likely to lose some of that wonderful inspiration that genius should be to every one of us. They are likely to overlook the fact that these

letters were written at a period of great stress, such stress as would most assuredly have broken lesser men, men of less genius. Wagner was struggling against ill health and adversity, to complete his major opus and to get it adequately produced; Nietzsche was going through those terrible throes of birth that belong to the formative period of all very original genius. It is not surprising that Wagner should have accepted his young friend's worship at more than its true worth; not surprising that he should have tried to use Nietzsche's genius for the furtherance of his own designs in the desperate extremity of his need; not surprising that Nietzsche should have longed greatly for freedom from Wagner's influence and gradually have repudiated some of his own early enthusiasm.

An introduction by H. L. Mencken will do much to place the careful and thoughtful reader in a position of proper perspective. The following passage gives to each of the two men his rights: "He (Nietzsche) was willing to sacrifice everything, including even his own career as a philologist, to the cause (of Wagner). But in the end, as we all know, it was not Wagner who reaped the rewards of that sacrifice: it was Nietzsche himself, and the world of ideas. Wagner asked for too much, and got, in the end, nothing. He had seduced the young professor from the straight and narrow path, but he was quite unable to fol-

low the fugitive into the high mountain ways that presently invited him. Wagner's limitations were no less marked than his abilities. I believe that his music dramas are, by long odds, the most stupendous works of art ever contrived by man—that it took more downright genius to imagine them and fashion them than it took to build the Parthenon, or to write 'Faust' or 'Hamlet,' or to paint the Sistine frescoes, or even to write the ninth symphony. But whoever enters the opera house gets a smell of patchouli into his hair, and a dab of grease paint on his nose. He may remain a genius, but he is a genius who is also a bit of a mountebank—a genius who thinks of his audience as well as of his work, and is not forgetful of box-office statements."

But Nietzsche, like many of the rest of us, saw nothing of this except the greatness. As a boy he got hold of "Tristan" and immediately fell into a reverential worship of the genius-god who had created it. He was an amazing youth, and he and two friends of his took up an active espousal of the cause of the much-criticized master. That was in 1862. With regard to the "Tristan" and "Meister-singer" overtures which he heard at a concert at that time he wrote: "For the life of me I cannot preserve an attitude of cool criticism in listening to this music; every nerve in my being is set tingling."

THEY MEET.

In November, 1868, Nietzsche met Wagner for the first time. He was twenty-four; Wagner fifty-five. Wagner was evidently interested in the young man because in him he found an ardent admirer and advocate, and because he discovered that Nietzsche shared his enthusiasm for Schopenhauer. The very next spring, 1869, Nietzsche was called to the University of Basle as professor of philology and found himself thus in the vicinity of the Villa Tribsen on Lake Lucerne, where Wagner was then living. Nothing more natural than a call, and the acquaintanceship thus started soon ripened into a devoted friendship. The exchange of letters commenced with an invitation from Wagner for his birthday celebration, May 22, and Nietzsche's long and rather youthfully gushing letter of reply. In this letter he says, among other things: "It has long been my intention to express unreservedly the debt of gratitude I owe you. The highest and most inspiring moments of my life are closely associated with your name, and I know of only one other man, and that man your twin brother of intellect, Arthur Schopenhauer, whom I regard with the same veneration."

In a letter to a friend he says: "Wagner embodies all the qualities one could possibly desire. The world has not the faintest conception of his greatness as a man and of his exceptional nature." And Wagner says of Nietzsche: "He was ever like a messenger from a higher and purer world."

But he was also a messenger of a much more material sort. There seems to have been no end of requests from Wagner for services of all sorts, from superintendence of the printing of the autobiography to the purchase of dolls for the children. Some of Wagner's letters at this time throw an interesting light on his work. In one place he says: "On the whole I am not good for much; catarrhal and abdominal pains frequently interrupt my Nornes at their weaving." (Götterdämmerung, opening scene.) (December 3, 1869.) And a few weeks later he says: "My work moves along slowly and laboriously." Again two weeks later he writes: "My work is going fairly well."

At this time Nietzsche sent Wagner two of his lectures on Greek culture, and they were received with every evidence of high approval and appreciation. These works seem to have aroused Wagner from a period of depression. Cosima writes: "Your treatise and our preoccupation with it has marked a turning point in the mental atmosphere. We were both so depressed that we had about abandoned our evening readings, but the pilgrimage we took with you back to the most beautiful period of the world's civilization, has had so salutary an effect upon our spirits, that on the following morning the master sent his Siegfried down the Rhine." (Götterdämmerung, third scene.)

THE HAPPIEST PERIOD.

This was the happiest period of the entire friendship. Nietzsche stood almost in the light of a son to Wagner. He devoted not only his time, but his talents to Wagner, who, in return, found him a publisher and gave him as much affection as a man his age could give to a man so much younger. In January, 1872, Nietzsche felt that he was not doing enough to help the cause of Wagner, and offered his services. Wagner was inclined to accept this offer because he felt that only Nietzsche could succeed in awakening the public to a clear understanding of the Bayreuth festival idea for which funds were then being collected so slowly and with such difficulty that it seemed probable that the whole plan would fall through. However, nothing tangible ever came of this offer, owing, possibly, to the fact that there was no means of financing such a plan. Wagner was obliged to submit to many discouragements and disappointments at this time, and Elizabeth Nietzsche fairly estimates his force of character in the following words: "Wagner conducted himself admirably even in the face of this bitter disappointment. This capacity of his to bear failure and disappointment with fortitude, his tenacity of purpose, his unshaken belief in himself and his cause, the intrepid, courageous and dignified manner in which he met discouragements were all qualities which so endeared the master to my brother. Wagner will ever remain an inspiring example for those who have high ambitions and ideals."

It has already been said that Wagner looked upon Nietzsche almost in the light of a son. That is not strange, but it is decidedly strange to find him looking upon his own son, the son of his old age, almost in the light of a grandson. This is felt in the letter of June 25, 1872: "O friend! You really cause me nothing but anxiety at present, and that is just because I think so much of you. Strictly speaking, you are the one and only gain life has brought me so far, aside from my beloved wife. Fortunately, Fidi (Siegfried) has now been added to my blessings, but there is a gap between us which only you can fill—something like the relationship of a son to a grandchild."

It is difficult, indeed, to understand how Nietzsche could turn aside from such devotion as that, as he ultimately did, and for no cause that could appear sufficient to the average normal human being. Wagner had moved to Bayreuth and it was owing to the materialistic atmosphere

(Continued on page 54)

TED SHAWN

Announces the opening of a New York Studio of

DENISHAWN

The Ruth St. Denis and Ted Shawn
School of Dancing and Its Related Arts

EIGHTY WEST FORTIETH STREET



PERSONAL instruction under TED SHAWN and assistant teachers. Classes now forming and MR. SHAWN is now available for private lessons. Special emphasis is being placed upon producing individual dancers for New York productions. Original dances created and costumed to meet individual needs.

For information regarding rates of classes and private lessons write or telephone

MABEL R. BEARDSLEY, Manager

Telephone: Longacre 7233

EIGHTY WEST FORTIETH STREET, NEW YORK



Photo by Ira L. Hill's Studio

THE WASHINGTON HEIGHTS MUSICAL CLUB

announces a Recital by

ETHEL CROW

CONTRALTO

on Tuesday Evening, January 31, 1922

at

The Plaza—Fifth Ave. at 58 and 59 Streets
New York

Program

- | | |
|--|--|
| I. | 2. Cinq Mélodies populaires Grecques.....Maurice Ravel |
| 1. Morning Dew.....Grieg | (a) Le Réveil de la mariée. |
| 2. The Poet's Heart.....Grieg | (b) La-bas vers l'Eglise. |
| 3. Sun of the Sleepless.....Schumann | (c) Quel galant! |
| 4. A Heavy Tear.....Tchaikowsky | (d) Chanson des cueilleuses de lentilles. |
| 5. Invocation to Sleep.....Tchaikowsky | (e) Tout Gal! |
| 6. Woods of Spring.....Rachmaninoff | 3. Carnaval.....Fourdrain |
| 7. Death's Serenade.....Moussorgsky | IV. |
| Oh! My Heart Is Weary.....Goring Thomas | 1. I Love Thee.....Henry Holden Huss |
| Recitative and Aria from "Nadeshika." | 2. Summer Night.....Henry Holden Huss |
| III. | 3. When Stars Are in the Quiet Sky.....Chadwick |
| 1. Le Chevalier de belle Etoile.....Augusta Holmès | 4. Song of Spring.....J. R. Cathcart |
| (By request) | 5. Tomorrow.....Henschel |
| | 6. Whither.....Canfield |

MR. CHARLES ALBERT BAKER, Accompanist

Mason & Hamlin Piano

Tickets now ready. Price, \$2.20, including war tax. Apply to MISS J. R. CATHCART, Pres., 27 West 57th St.
Telephone Plaza 5856.

SPEAKING *of* VIOLINISTS, HAVE YOU HEARD TOSCHA SEIDEL?

IF YOU HAVE
IF YOU HAVE NOT { YOU WILL
NEXT FALL

FROM LONDON

"It is quite intelligible that the young Russian violinist, Toscha Seidel, should have been rapturously applauded. Ysaye or Joachim (in his best days) could not have aroused more enthusiasm in Beethoven's Concerto. Toscha Seidel's tone is fascinating, his intonation perfect, and his technique fluent and easy. Moreover, he has musical feeling and intelligence. In brief, the young violinist is a very promising artist indeed. Great things may be expected of him. We shall hear much of Toscha Seidel in the future, because he is not a mere player."—*E. A. Baughan in the Saturday Review, December 10, 1921.*

"There can be no question that this youthful Russian player is one of the most musical of violinists. His style is of that exquisite delicacy that never fails to appeal to British ears, and his equipment is that of an artist of the highest rank. He played the Beethoven Concerto with entrancing charm, treating the music with a tenderness it all too rarely receives."—*London Morning Post, December 5, 1921.*

"In Toscha Seidel, in Beethoven's Concerto, we heard a violinist of real distinction so far as regards pure beauty of tone, and outstanding technical efficiency."—*London Daily Telegraph.*

"Mr. Toscha Seidel gave a remarkably fine performance of Beethoven's Violin Concerto, remarkable, that is to say, for purity of tone and cleanness of phrase."—*London Times.*

"For the solo part in the Concerto, a brilliant exponent was forthcoming in Toscha Seidel, who also aroused much enthusiasm later."—*Westminster Gazette.*

"Particularly sweet and appealing tone."—*London Weekly Dispatch.*

"Toscha Seidel in his best form."—*London Daily Express.*



RETURN TOUR *of* AMERICA NEXT FALL

Management: WOLFSOHN MUSICAL BUREAU, 8 East 34th Street, New York

Queen Alexandra Hears Votichenko

Sasha Votichenko, the Russian composer, who is known also in America and abroad as the sole exponent of the tympanon, is now in London, where his recitals of old and modern music are being enthusiastically received.

One of the interesting events of the season was the concert given by the Grand Duchess George of Russia at 7 Chester terrace, Regent's Park, where Mr. Votichenko played a number of his own compositions. On December 14, assisted by Winifred Barnes and Ben Davies, he gave a recital at Lansdowne House, the historical old residence of the Earls of Lansdowne, which is now owned by Gordon Selfridge, Esq.

This concert was given under the distinguished patronage of Queen Alexandra, Princess Victoria, Princess Helena Victoria and the Grand Duchess George for the benefit of the London Hospital. Among the other patronesses were the Princess Wiasemsky, the Duchess of Norfolk, the Duchess of Somerset, the Duchess of Devonshire, the Duchess of Rutland, the Marchioness of Salisbury, the Countess of Coventry and the Countess of Lauderdale. The Hon. Frank Curzon and L. Foster, Esq., were among the many prominent members of the organizing committee.

Boice Studio Activities

Pupils from the Boice studios are notably grateful for their instruction, and both Mrs. Boice and Susan Boice receive frequent letters and messages to that effect. Walter Davis, tenor, studied with them, and had been heard and engaged for prominent church and synagogue positions in Greater New York, when home matters necessitated his return to Texas. Not long ago, Virginia Bean, another Boice pupil, heard him after a pause of some months, and wrote Miss Boice as follows: "I want to tell you that Mr. Davis' report of you did my heart good. How he has improved! I think he sings 100 per cent better. I was

astonished to hear him. His phonograph record shows his 'long jump' ahead."

Florence Otis, following study with the Boices, went on a coast-to-coast tour, on which she sang in one hundred and seventy concerts, never missing one, and this certainly speaks well for her training, for only a voice rightly handled could stand such a strain. The many Boice pupils all attribute their excellent diction, singing of languages, and endurance to the Boice method and nothing else. A letter from Mrs. Otis to her teachers reads:

Dear Mrs. Boice:

It seems only right for me to write you what I am saying to others, that is, how happy I am to have had the splendid foundation laid and worth-while instruction implanted by you and Miss Boice. My own experiences in teaching and discussing vocal problems with others prove to me that I received valuable and correct instruction in your studio.

One may go on singing and never realize the wonderful amount of knowledge gained, but when one has to teach others, or talk with those who know, then it is that the full appreciation is experienced. I deeply and sincerely appreciate all you have done for me, and I give you all the praise I can.

Whatever may come into my life, I will forever and unceasingly be grateful to you both for giving me the very best start, and carrying me a long way on the road to success.

I ever remain,

July 6, 1921.

Yours devotedly,

(Signed) FLORENCE OTIS.

Prihoda Returns from the South

Vasa Prihoda, violinist, and his accompanist, Otto Eisen, returned to New York recently from a highly successful tour of Southern cities. In Tuscaloosa, Ala., Prihoda won such a triumph that the local manager arranged for a repetition of his program in a larger auditorium on the following Sunday afternoon. In Selma, Ala., a large audience acclaimed his playing and arrangements were made for a return engagement. On December 25 he played in Memphis before a large audience, and immediately after the recital the Cortese Brothers wired to New York to insure another Prihoda recital for next season. Prihoda played at the Friday Morning Musicales in the Hotel Statler, Cleveland, under the management of Mrs. Franklyn B. Sanders and Adella Prentiss Hughes, on December 30; here again he was acclaimed for his playing. After a few days' rest in New York, Prihoda left for Cumberland, Md., to appear in a joint recital with Anna Fitziu. On January 9 he played in Middletown, N. Y., with Nevada Van der Veer. His other engagements for the season include recitals in Pittsburgh, Pa.; Louisville, Ky.; Bloomington, Indianapolis, Muncie and Fort Wayne, Ind.; Toledo, Ohio; Buffalo, N. Y.; Williamsport, Pa.; Bristol, Va.; Chicago Ill.; Des Moines, Ia.; Denver, Col.; Redlands, Long Beach, Hanford, Modesto, San Francisco, Los Angeles and Fresno, Cal.; Portland, Ore.; Tacoma, Wash.; Missoula, Mont.; Topeka, Kan.; Wichita, Kan.; Urbana, Ill.; Ithaca, N. Y. (a second recital in that city this season), and Lebanon, Pa. Prihoda is under the management of Fortune Gallo.

Charles W. Clark Sings to 200,000

Charles W. Clark, the baritone, and teacher at the Bush Conservatory, Chicago, was heard by an audience of 200,000 people on New Year's eve, when he sang a "Disarmament Song" in Chicago for the meeting of the World Friendship Bureau.

This modern miracle of projecting the human voice through space, thereby reaching a practically unlimited audience, was accomplished by the giant wireless apparatus of the Edison Company. The normal radius of this instrument is about 800 miles, but it was proposed to relay the service, if possible, so that Mr. Clark could be heard in England as well as the United States. In case this connec-

tion could not be accomplished, it was arranged so that the baritone could be heard simultaneously in Maine, Florida, Nebraska and New Orleans.

This New Year's greeting of international good will was arranged under the auspices of the World Friendship Bureau, through Miss Pearson. Mr. Clark's prominence as an artist of international reputation, whose work has been received with such warm approval in the capitals of Europe, led to his being selected for this unique honor. The song "Disarmament" is by M. L. Reed.

Watson Under Anderson Management

A recent and important addition to the list of Walter Anderson's artists is Pauline Watson, violinist, formerly of Boston and originally from Ohio.

Two seasons ago Miss Watson gave a New York recital, assisted by sixty members of the New York Philharmonic



PAULINE WATSON,
violinist.

Orchestra, and accomplished the unusual feat of playing two concertos (Tchaikowsky and Brahms) on one program, using the Bach chaconne as an encore. Richard Aldrich, in the New York Times referred to "The extraordinary task of playing the two concertos, in which she showed excellent technic; to be master of both was mastery indeed."

Written testimonials from Josef Stransky, Anton Witek, Robert Braine, etc., are being justified by a long list of appearances this season including Quebec, Elmira, Troy, Ottawa, Brantford, Poughkeepsie, Boston, Easton, Williamsport, etc.

The Ottawa Citizen of January 10, 1922, referred to the fine impression Miss Watson made there and paid high tribute to her excellent intonation, fine freedom in bowing and clean left hand technic.

New York String Quartet with International

The New York String Quartet, founded by Mr. and Mrs. Ralph Pulitzer for the advancement of chamber music, is now under the management of the International Concert Direction, and will make its first public appearance in New York early next season. This organization has been playing together for three years, chiefly at private concerts in the home of the founders. Its first public New York recitals should be of great interest to music lovers. The quartet consists of Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cello.

Engagements for Stopak

Josef Stopak, who gave his second New York Carnegie Hall recital of the season on January 14, also played in concert at Tarrytown, N. Y., on January 19. In addition he also appeared at the monster benefit for the Boys' Club held at the New York Hippodrome on January 22; on the last mentioned program were also other artists of prominence, both from the concert platform and the Metropolitan Opera Company.

Easton Orchestra Soloist in Buffalo

On January 10, Florence Easton interrupted her appearances at the Metropolitan Opera House long enough to travel to Buffalo and appear as soloist with the New York Symphony Orchestra, under Albert Coates. The performance was given at the Elmwood Music Hall. Miss Easton's numbers were "Ocean, Thou Mighty Monster," from "Oberon," and the "Love-Death," from "Tristan and Isolde."

Frederick Hunter
TENOR

"Sweetness of tone and accuracy of pitch."—Baltimore, The Sun.

Management HAENSEL & JONES, Aeolian Hall, New York

MARIE DE KYZER

SOPRANO

IN NORTH CAROLINA

MARIE DE KYZER IN A MAGNIFICENT RECITAL

She Completely Charmed a Large Audience in Memorial Hall Guilford College.

Possessed of one of the most beautiful voices ever heard in this vicinity and with a program of rare artistic and musical merit, Marie de Kyzer, the celebrated soprano of New York, completely charmed the large audience which greeted her. . . . the brilliancy and beauty and scope of her voice and artistry came as a sensation to those who were fortunate enough to hear her.

With a group of old Italian numbers at the opening of the program she followed with classics, Handel and Haydn and their school, then a group of modern French and two groups of English, in all the artist projected a wealth of beautiful singing and sympathetic and musicianly understanding of the content of all of her songs. Her diction was admirable, but whether she sang in the vernacular or not it was all of such sheer beauty that the audience was entranced.

Of gracious and winsome presence, she responded to the hearty and spontaneous applause with many encores, and the audience was loath to let her retire. The concert and voice will long live in the memory of those present. —Greensboro (N. C.) News, January 9.

MISS DE KYZER GIVES BEAUTIFUL RECITAL TO LARGE AUDIENCE

Miss de Kyzer's voice is one of the few that justifies such adjectives as gorgeous, opulent, and the like. Of great range, brilliancy, and teeming with sheer beauty, she has enhanced and schooled it to an organ of moving expressiveness, and the insight and appreciation of the contents of her songs was communicated to her audience with vivid and telling effect. It has been a long time since such an artist has appeared here.

Miss de Kyzer's program was one of discriminating and artistic merit. Opening with a group of early Italian songs which she sang with exquisite style and taste, she followed with a group of classics of Handel, Haydn and their school which displayed the depths of feeling with which the singer is endowed. A group of modern French songs was sung with fine appreciation for their atmosphere and mood, and with fine diction. Two groups of delightful English songs, sung with clearest enunciation and beauty of voice, completed a program of fine contrasts and interest, and sung in a most thrilling manner. Encore followed encore, so anxious was the audience for more, and after the regular program Miss de Kyzer graciously added a number of songs for the waiting audience.

This was Miss de Kyzer's first appearance in the South, and it will be a pleasure to those who heard her on Saturday evening to know that she has been re-engaged for an appearance here again next season. —Greensboro (N. C.) Daily Record, January 9.

Address: D. R. CUMMING, 3495 Broadway, New York
Tel. Audubon 6500

LARSEN

WALTER MILLS

PREPARATORY TEACHER to

Studio: 547 Riverside Drive, New York
Tel. Morningside 3763

AUER

The American Baritone

44 West 44th Street
Tel. 0647 Vanderbilt

D'ALVAREZ

EXCELS HERSELF

At Latest New York Recital
Town Hall, January 10

She never sang so well in a recital in this town as she did yesterday.

—W. J. Henderson in *The New York Herald*.

It was the finest exhibition of her art that Mme. D'Alvarez has given here.

—Frank H. Warren in *The Evening World*.

Those familiar with her vocal gifts found her art as perfect in this recital as ever before.

—*The New York Tribune*.



Her extraordinary art was at its finest. —Pitts Sanborn in *The New York Globe*.

She was at her very best in the matter of tone production, enunciation and temperamental expression. —H. T. Finck in *The New York Evening Post*.

Few singers enter more deeply or with a more fervent spirit into what they sing than she. —Richard Aldrich in *The New York Times*.

Her singing of Chausson's "Lilac Time" and the crepuscular "La Chevelure" of Debussy left one with a wish never to hear them interpreted by a lesser artist. —Katharine Spaeth in *The New York Evening Mail*.

A noticeable milestone on the contralto's road to pure and beautiful singing. G. H. Gabriel in *The New York Sun*.

A beautiful voice is that of Marguerite D'Alvarez, richly sonorous, mellow, vibrant. Her medium is of velvet; her high register translucent and expressive. —Max Smith in *The New York American*.

She is tremendously expressive in music of a sombre nature. The force of her personality carries more weight than the beauty of her voice. —Paul Morris in *The Evening Telegram*.

Exclusive Management
STIEFF PIANO

DANIEL MAYER

Aeolian Hall, New York
VOCALION RECORDS

BRAHMS CONCERTO COLDLY RECEIVED AT CLEVELAND SYMPHONY CONCERTS

Queena Mario Soloist at Sunday Popular Concert—Heifetz Heard by Vast Audience—Pavlowa Welcomed—Seventh Symphony Concert Scores Tremendous Success

Cleveland, Ohio, December 19, 1921.—The sixth pair of symphony concerts was given Friday evening, December 16, and Saturday afternoon, December 17. The soloists were Louis Edlin, violin, and Victor De Gomez, cello. The program opened with Beethoven's "Coriolanus," which was played with splendid dash and verve. The novelty of the evening was the Brahms concerto for violin and cello, A minor, op. 102. It was rather coldly received here in spite of the great popularity of the performing artists. Arthur Shepherd, assistant conductor, rehearsed the orchestra for the concerto and conducted it. Mr. Shepherd did a fine piece of work, and met with a splendid response from the orchestra. The soloists played with skill and fine blending of tone. But the concerto is a thankless task, and withal, a stupendously difficult one. The first movement is extremely long and fails to hold the interest. The andante (second movement) begins in C major with the solo cello accompanied by strings, bassoons, and horns. This movement is Brahms at his best and is of compelling interest. The third movement, while not of undue length as was the first, falls far below the first in thematic content.

The final number was the symphonic suite, "Scheherazade," op. 35, Rimsky-Korsakoff.

Here was the treat of the program. In "The Young Prince and the Young Princess," the third number of the suite, Mr. Edlin and Mr. De Gomez were again heard as soloists. But what a difference! The music was ravishing and the orchestral accompaniment of great beauty.

The whole suite is very beautiful and calls on the complete resources of director and orchestra. Director Sokoloff and his men rose to the occasion and called forth the utmost enthusiasm of the audience, which applauded until the orchestra stood with the director.

QUEENA MARIO SOLOIST AT THE SUNDAY POPULAR CONCERT.

The usual large audience gathered to hear the Sunday program December 18. Queena Mario, Greek-American, of the San Carlo and Scotti opera company, delighted her hearers with her personal charm and her lovely voice, which is particularly true to pitch. She sang Micaela's air from "Carmen" and "Ah, fors e lui" from "La Traviata." Miss Mario had already won her Cleveland following in her appearances in opera as Rosina in the "Barber of Seville" and as Mimi in "La Boheme." She quite lived up to her performances when assisted by all the art of costuming and stage setting. Her success was very marked.

The orchestral offerings were overture to "Masaniello," Auber, a stirring composition; two movements from symphony No. 2 in D major, Brahms; and selections from "La Tosca," Puccini. Two novelties, the first a transcription—theme and variations from the trio, op. 50, Tchaikovsky—transcribed for orchestra by Edwin L. Turnbull, proved to be rather disappointing, Mr. Turnbull failing to give enough breadth to the orchestration to justify its adaptation.

Another novelty was "Shepherd's Hey," a Morris dance, by Percy Grainger. This old folk tune was first heard played here by Grainger himself as a piano composition. No word so well describes the lilt of Grainger's folk dances as "rippin'"—they are all of that, and it was a jolly good tune to send a well satisfied audience home on.

HEIFETZ HEARD BY VAST AUDIENCE.

The two seasons that have elapsed since Jascha Heifetz' last appearance here have only served to enhance his fame, judging by the throng that filled Masonic Temple and overflowed onto the stage, December 12. The opening number, Beethoven's G major sonata for violin and piano, was somewhat disappointing as far as the violin part was concerned. Samuel Chotzinoff, at the piano, played superbly, but Heifetz was not up to his usual performance. But after the Beethoven number came a feast. At once there was noted a warmth of tone and breadth of style never before heard from his bow. His playing of the Bruch G minor concerto left nothing to be desired, and the Brahms Hungarian dance in G minor had to be repeated before the enraptured auditors were satisfied.

At the close of the program, after many recalls and encores, the house lights had to be turned down before the audience reluctantly turned away.

FELIX HUGHES SPENDS CHRISTMAS IN CLEVELAND.

Felix Hughes spent the Christmas holiday fortnight in Cleveland. He has met many of his old pupils for special coaching during this vacation. His account of his

New York work is very interesting. Allen McQuhae, who made his debut in concert three years ago, continues his study with Mr. Hughes, who remains his only teacher. Mr. McQuhae has a record for this season of sixty concerts up to the middle of December. Marguerite Namara, now with the Chicago Opera, studied with Mr. Hughes all last winter. The three pupils who went to New York with Mr. Hughes for further study have all secured professional engagements.

ANNA PAVLOWA DELIGHTS.

A welcome interlude in the Bernardi concert course was furnished by three performances of the Russian ballet under the direction of the "Incomparable" Pavlowa, Saturday afternoon and evening, December 10, and Monday evening, December 12. The supporting company was better than last year and the music of a large orchestra directed by Theodore Stier was in every way adequate.

Pavlowa's male partner, Laurent Novikoff, was adjudged by many to be the best she has ever had. Worthy also of especial mention were Hilda Butsova and Dombrowski.

Pavlowa's own novelty was the "California Poppy."

POPULAR CHAMBER MUSIC.

The Cleveland String Quartet has undertaken to present chamber music that will enlist the interest of those who

"Her voice is essentially lyric, not heavy, but of unusually pure, limpid quality, noticeable throughout its wide range. It is fluent, and she uses it with a skill and assurance."

—Omaha Bee.



© Ira L. Hill

MAY PETERSON SOPRANO

**Metropolitan Opera
Company**

Concert Direction
Music League of America,
8 East 34th St., New York
Mason & Hamlin Piano Used

run. The first concert has already been given at the College Club and the report has gone forth that every number was enjoyed by everybody. And why not? Surely there is more chamber music than any other kind stored away in the archives of musical libraries. Not all of it is serious minded or dull. For their second concert January 2, Arthur Shepherd, piano, and Philip Kirchner, oboe, are soloists.

SEVENTH SYMPHONY CONCERT A SUCCESS.

In response to what amounted to a general request, "A Faust Symphony" in three character pictures (after Goethe) by Liszt, given with much success last season, was repeated December 29 and 31. The three characters represented by each movement are Faust, Marguerite and Mephistopheles. The third movement requires the assistance of a male chorus and tenor soloist which was furnished again by the Singers' Club and Arthur Hackett. The sonority of the male chorus supported by the surging orchestral accompaniment, and led and dominated by the tenor solo affords a thrilling climax. It most appropriately closed the program; in fact, it comprised the second half of the program.

The concerto in A minor by Vivaldi, arranged for string orchestra by Sam Franko, opened the program. It was composed originally as a violin solo and Mr. Franko has skillfully enlarged the scope of the work and given it a setting similar in style to the concerto grosso of Bach. It

proved to be a most ingratiating composition, and was well received.

The recitative and aria from "Jephtha," Handel, sung in faultless style by Mr. Hackett, followed. Beethoven's "Marcia Funebre," from symphony No. 3 in E flat, was given in memory of Estelle Ford Gould, professionally known as Mrs. Seabury Ford. Mrs. Ford contributed much to the music of Cleveland as artist, teacher, co-worker in the Fortnightly Musical Club and in the Music School Settlement, and became especially known and beloved for the assistance she gave talented young people of limited means to develop their musical powers.

The concert was repeated on Saturday afternoon, and, as usual, was followed by a tea and reception to Director and Mrs. Sokoloff and the assisting artist, Mr. Hackett.

NOTES.

A recital by the pupils of Raoul S. Bonanno was given the first week in December, and brought out many lovely voices. Mr. Bonanno is from L'Opera Paris and the San Carlo of Naples, and he specializes in operatic music. One of his most advanced pupils, Edith Kurlander, who passed the examinations for admission to the Fortnightly Musical Club in October, was heard in solo and concerted numbers.

Mrs. Marx Oberndorfer, chairman of the music department of the General Federation of Women's Clubs, was honored by a banquet given by the Cleveland Federation of Women's Clubs in the ball room of the Hotel Statler on December 6. The beautiful ball room was filled with guests who came to hear Mrs. Oberndorfer talk about "What puts the Sin in Syncope." There were greetings from Mrs. A. F. Westgate, president of the City Federation; Mrs. C. S. Selover, of the State Federation, and from Adella Prentiss Hughes, in behalf of the music organizations of the city. A half hour program of songs by the Federation chorus, Mrs. Zoe Long Fouts, conducting, with Mrs. J. E. Hikes, chairman of the music department of the City Federation, at the piano, and classic dancing by Serge Popeliff and Helen Reinhart preceded the address of the evening.

Mrs. Oberndorfer made a strong plea for decency in both the words and music of popular songs. She decried the vandalism that desecrates the classics to "rag" and "jazz" them in the dance halls. That her crusade is well timed is evidenced by the almost universal cry that is being raised against the clangor and clatter of "jazz."

M. B. P.

Seven Chicago Dates for Reuter

Rudolph Reuter is having an extremely busy season of concert work, and his Chicago appearances will number seven this winter. Two of these will be solo performances, including his annual recital in Orchestra Hall, April 18. The other five will be concerts devoted to chamber music, a branch of musical art which Mr. Reuter has always encouraged and supported. His appearances with the Kneisel Quartet and other artists have shown him to be a master in ensemble playing, and there is perhaps no pianist in Chicago today who is better acquainted with chamber music literature than Mr. Reuter. He will give two sonata recitals with Hans Hess, the eminent cellist, on January 31 and February 28. February 15 and March 15, in Kimball Hall, he will play sonatas for violin and piano with Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, who is so well known in concert in the East.

Cleveland Symphony Engages Macmillen

Francis Macmillen has been engaged as soloist with the Cleveland Symphony Orchestra, under Nikolai Sokoloff, for March 23 and 24. Mr. Macmillen will play the Goldmark violin concerto.

Godowsky to Give Recital Series in West

Leopold Godowsky will give a series of piano recitals in the Far West this spring, beginning the first of March at Casper, Wyo. He will appear frequently on the coast, and his tour will include all of the important cities.

First Butt Concert, February 7

Dame Clara Butt, Kennerley Rumford and their concert company will arrive in America about February 4, and will give their first concert at Vancouver, B. C., on February 7.

Heifetz to Give Third Recital

Jascha Heifetz gives his third violin recital at Carnegie Hall on the afternoon of the Lincoln's Birthday holiday, February 12.

JUAN REYES **Chilian Pianist**
"ONE OF THE BEST."
New York Globe.

Exclusive Management:

DANIEL MAYER

Aeolian Hall New York

STEINWAY PIANO

ERNESTINE SCHUMANN-HEINK

Exclusive Management HAENSEL & JONES, Aeolian Hall, New York

STEINWAY PIANO

ARTHUR LOESSER, Accompanist and Soloist

CLAIR EUGENIA SMITH **Mezzo Soprano**
410 Knabe Building
New York

Below Are the Exact Criticisms as They Appeared in the New York Dailies



BERTHE ERZA

Algerian Dramatic Soprano

ACCLAIMED BY
the New York Press
As the Outstanding Sensation
of the Concert Season

Capacity Audience Greet Young
Singer at Her Formal American
Debut in Aeolian Hall

New York Herald

MISS BERTHE ERZA, designated a French dramatic soprano, but in reality an Algerian and born in Tunis, gave a song recital last evening in Aeolian Hall. It was not her first appearance in this city, however, as she sang at a Stadium concert under Henry Hadley's direction last summer. She undertook some very exacting tasks last evening in opening her programme with Bach's "Mein gläubiches Herze," a short air of Gluck, and also his "Divinites du Styx." Afterward she sang songs by a variety of composers, including Saint-Saëns, Rhene-Baton, Debussy and Rachmaninoff.

Miss Erza is the possessor of a voice of excellent natural quality. It has warmth, tenderness and power, as well as a range sufficient for recital purposes. With such a voice Miss Erza may hope to accomplish much. She was happiest last evening in the shorter numbers on her list. Two "Chants d'Orient," by Davico she sang with understanding and beauty of tone. Her audience was remarkably large and liberal in applause.

New York Evening Mail

BERTHE ERZA is a singer who has overcome a tremendous physical handicap to prove to the world that she possesses a God-given voice.

She is a dramatic soprano who belongs among the elect, a company that today includes in addition only Raisa; and perhaps Destinn and Ponselle.

Even in lighter songs the dramatic quality of Erza's voice is apparent. At Aeolian Hall last night she had the audience breathless, no matter what she sang.

Even the hypercritical had to admit after the recital that they had heard a voice that is almost unique in concert circles.

When Erza sings, one forgets everything but her singing. And that is as it should be.

New York Evening Post

MLLE. BERTHE ERZA, the French dramatic soprano, gave a most pleasing programme of dramatic airs before an unusually appreciative audience at a recital in Aeolian Hall last night. She has a beautiful natural voice, with a broad range and sufficient power and tenderness to enable her to offer a variety of selections for concert work.

Although Mlle. Erza sang her first rather difficult numbers, including the "Divinites du Styx," commendably she was far more at ease with the shorter selections which followed, including those of Cecil Burleigh, Rachmaninoff, Van Cleff, and Le Baron, which gave her more opportunity for a simplicity in interpretation.

New York Tribune

AN audience largely of the kind ordinarily to be found at the concerts of debutantes in New York, heard Mlle. Berthe Erza, at a recital in Aeolian Hall last night. Miss Erza was born in Algiers, and though it may be literally true, as her manager reports, that she "passed the early years of her life on the edge of the desert," she obviously did not acquire her musical training in the Garden of Allah, but under good masters.

To excellent teaching she brought a serviceable voice of fine quality and volume and nice instinct, at least for the song style. For the dramatic manner, which she essayed in airs from Gluck's "Iphigenie en Aulide" and "Alceste," as well as the florid air "Mein gläubiches Herze," from one of Bach's church cantatas, the singer seemed a trifle scant of breath and careless of her phrasing, because of a desire to show the power of her dramatic soprano in the broad and sweeping lines of "Divinites du Styx." French, Russian and English songs filled the later portion of her program, in which she made a decidedly favorable impression.

Management: ARTHUR and HELEN HADLEY

124 West 85th Street, New York
Phone Schuyler 5706

MEHLIN PIANO USED

WAGNER AND JERITZA SELL OUT METROPOLITAN AGAIN

Fine Performance of "Die Walküre" Given, in Which Matzenauer, Gordon and Whitehill Also Score—Farrar Triumphs Once More in "Louise"—Chaliapin Thrills Large Audience with Masterful Presentation of "Boris"—"Don Carlos," "Barber" and "Faust" Repeated—Roselle, Crimi, Easton, Sparkes and Paul Kochanski the Sunday Concert Artists

"THE WALKÜRE," JANUARY 16.

The combination of Richard Wagner and Marie Jeritza is doubtless what sold out the Metropolitan again for "Die Walküre" on Monday evening, January 16. At that, without doubt, the finest figure of the evening was Clarence Whitehill, whose Wotan of the final scene was a superb figure and who sang the German with better vocal art and decidedly clearer enunciation than either Mme. Jeritza, whose Sieglinde is excellent, or Johannes Sembach, whose Siegmund is not. Matzenauer gave her familiar presentation of Bruennhilde. Jeanne Gordon is so beautiful a figure as Fricka that one wonders how Wotan had ever made up his mind to be unfaithful to her, and she lends her great beauty of voice to effective singing of the music. William Gustafson makes an effective and somber figure as Hunding. The Walküres are a busy lot. As a whole they should take on about twenty pounds each, to live up to traditions. Bodanzky conducted and the orchestra played beautifully.

"LOUISE," JANUARY 17.

Charpentier's "Louise," with Farrar in the title role, was the sixth opera offering to the Brooklyn subscribers. Coming on the eve of the announcement that Farrar is to leave the opera company she had served so well, and which in turn had helped to make her famous, there was nothing in her performance that might have led to apprehension on the part of the audience. She acted with the real charm and sympathy which have endeared her to so many thousands of opera lovers. Vocally she was at her best, particularly in the tender "Depuis le jour." The denunciation scene in the last act was another positive evidence of her incomparable art which is never received by audiences without caustic criticism from a few musical dyspeptics who still complain about her vocal shortcomings. When she has gone it is certain that the same critics will say "Well we remember when Farrar sang," etc.

Leon Rothier was artistic and authoritative, but his great dignity reminded us of a real patrician. Pertile Julian is a really fine contribution to the operatic field. His acting is quite out of the ordinary, and on this occasion he sang with authority and distinction. Louise Berat, as the Mother, accomplished the best singing of the evening.

Conductor Wolff appeared with the Metropolitan Opera Company for the last time this season. The audience paid him a gracious and well deserved compliment, when he appeared at the beginning of the second act, by enthusiastic and prolonged applause. After act three a committee of his Brooklyn admirers presented him with a gold-tipped ebony baton which he used during the fourth act. Mr. Wolff will be missed.

"DON CARLOS," JANUARY 18.

Verdi's opera, "Don Carlos," revived last year by Gatti-Casazza, received its first presentation this season on Wednesday evening, January 18. The work (presented in the Milan version) was lavishly produced and attracted one of the largest audiences of the season. Adamo Didur, who essayed the role of Philip II, revealed a marked tremolo which materially marred his performance. Martinelli, in the title role, gave a fine performance, singing and acting the part with perfection. Another artist who excelled by her superb work was Rosa Ponselle, who appeared as Elizabeth of Valois. De Luca made a strong appeal in the role of Rodrigo; his fine singing, particularly in the third act, brought forth much sincere applause. Other principals who distinguished themselves by the excellence of their work were Jeanne Gordon, as Princess Eboli, who sang the tremendously difficult aria with splendid effect; Anne Roselle, as Tebaldo, and Marie Sundelius. Gennaro Papi conducted.

The classic ballet, "The Pearl," in Act II, arranged by Rosina Galli and danced by Florence Rudolph, Giuseppe Bonfiglio and corps de ballet, was vociferously applauded.

"BARBER OF SEVILLE," JANUARY 19.

After disappointing four or five Metropolitan audiences, Titta Ruffo really did make his debut there last Thursday evening, singing the title role in "The Barber of Seville." It cannot be said that Mr. Ruffo's habit of singing very loud lends itself particularly to this part, which is not one of his best ones. Mario Chamlee, as Almaviva, although

cast in a part calling for a voice of lighter calibre than this, showed what good singing can do to overcome a handicap, and was thoroughly satisfactory. Cora Chase was the Rosina, singing creditably, while Malatesta gave his familiar comic figure as her guardian, Dr. Bartolo. Vocal honors of the evening went to Mardones as Don Basilio. His singing of the "Calumnia" was the musical feature of the performance. Papi conducted. There was a lot of applause, particularly from the standees.

"FAUST," JANUARY 20.

A familiar cast sang and acted Gounod's imperishable masterpiece, and its lovely melodies, well played and well sung, scored their customary success. The performers also came in for a warm welcome, and deservedly so. Geraldine Farrar was the Marguerite (the role in which she made her Berlin debut as a young girl) and showed that she has lost none of her power to delineate the Goethe heroine with charm, sympathy and grace. Her voice was in good condition. Giovanni Martinelli, as Faust, did some splendid vocalism, suave, elegant, and richly tinted. Clarence Whitehill is a Mephistopheles of sinister power and at the same time of engaging qualities. His resonant tones had their usual marked effect. De Luca, that thrice satisfactory artist, delivered the music of Valentine in ear pleasing manner. Louise Berat was the Marthe and Myrtle Schaaf, called upon unexpectedly to do Siebel because of the indisposition of Mary Ellis, filled that part with assured and easy histrionic control, and sang ingratiatingly, besides looking pictorially attractive in her disclosing costume. Paolo Ananian, the Wagner of the occasion, uttered raucous tones and made his action unnecessarily spasmodic. Louis Hasselmanns conducted and showed routine and taste.

"BORIS GODUNOFF," JANUARY 21 (MATINEE).

Chaliapin in "Boris"—that's almost enough. Those who have seen and heard him will understand, and those who have not—well, may they live to have that privilege another day. Needless to say the Metropolitan was so crowded Saturday afternoon that long before the opera began there was not even standing room available and the regular door passes had to be rejected. And Chaliapin sang and acted in truly wonderful fashion. Margaret Matzenauer was the splendid Marina, Aureliano Pertile the Dimitri, and the balance of the cast as follows: Delaunoy (Teodoro), Ellen Dalossy (Xenia), Kathleen Howard (Nurse), Bada (Schouisky), Schlegel (Tchekaloff), Mardones (Pimenn), Ananian (Varlaam), Audisio (Missail), Mattfeld (Innkeeper), Paltrinieri (Simpleton). Papi conducted.

SUNDAY NIGHT CONCERT.

An exceptional program was given at the regular Sunday night concert at the Metropolitan before a well filled house. Anne Roselle, who has a rich soprano voice, rendered artistically the "Ballatella" from "Pagliacci" and was heartily received. Giulio Crimi displayed his magnificent tenor voice of velvety quality in selections by Puccini and Bizet, and, as usual, was recalled many times. Florence Easton, whose reputation as a fine artist combined with a remarkable soprano voice, gave "Dich, Teure Halle," from "Tannhäuser," and "Ocean, Thou Mighty Monster," from "Oberon," all in a manner that won rounds and rounds of applause. Lenora Sparkes rendered admirably the Micaela aria from "Carmen," in which she displayed brilliant high tones.

The instrumentalist of the evening was Paul Kochanski, violinist, who upheld the reputation he has gained here for himself. He revealed a rich tone, depth and quality, and the difficult passages were handled in a careful and charming manner. Mr. Kochanski also showed repose and control of his instrument. After his second number on the program an encore was demanded.

The orchestra, under the direction of Paul Eisler, played an overture from "The Flying Dutchman" by Wagner, and the "Triumphal March" from the "Queen of Sheba" by Goldmark. These were well received.

Sonatas and Songs at the Bernards

Saturday evening saw a large gathering of guests at the Fifty-eighth street home of Ernestine Bernard (Mrs. George



MYRTLE SCHAAF,

the young mezzo soprano of the Metropolitan Opera, who was called on at a few hours' notice to sing Siebel in "Faust" (a role in which she had never previously appeared) at the performance of January 20. Miss Schaaf is a young American artist who was discovered by Antonio Scotti and who first attracted attention as a member of his opera Company. (© Mishkin.)

Bernard), where the singer and her husband provided a musical feast by arranging a program consisting of piano-violin sonatas played by Eugene Bernstein and Arnold Volpe, and vocal numbers delivered by Marguerite Sylva. The sonatas were by Franck and Rubinstein, and Messrs. Bernstein and Volpe read them with fine musicianship and ample execution. Mme. Sylva's "Werther" aria and other pieces were received warmly and encored. Those present included Mr. and Mrs. Lazar Samoiloff, Theodore Kittay, Eugene Heniot, Mr. and Mrs. Sigmund Spaeth, Albert Lilienthal, Mme. Fokina, Helen Fountain, Mrs. Percy Fridenberg, Walter Pulitzer, Mr. and Mrs. J. Piastro-Borisoff, Joseph Barondess, Jean Barondess, Dr. and Mrs. Henry Clarke Coe, Mr. and Mrs. William Cowen, Michael Fokine, Bertha Kalisch, Giovanni Martino, Mrs. Frederick Nathan, Leonard Lieblich, Mr. and Mrs. S. O. Ochs, Mr. and Mrs. Max Selinsky, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Francis Young, Mr. and Mrs. Rapelye Howell.

Bayerlee Jubilee Reception

Invitations have been issued and may be obtained on application to Johanna Bayerlee for her jubilee reception to be given January 27 in the Waldorf-Astoria Apartments, 3 to 6 o'clock. This affair will celebrate Mme. Bayerlee's work in America, many grateful pupils uniting with her in the event. A musical program will be given, the following artist pupils singing: Davora Nadvorney, Katherine Kunz, Florence Hendrickson, Anna Borisoff, Clara Sara Shuttleworth, Genevieve Rose and Max Josman. It will be recalled that Miss Nadvorney won the prize in her class at the Tri-Cities Federation of Women's Clubs contest last May, and others who will sing are also well known.

Sue Harvard Sings at Eisteddfod

Many musicians and artists of Philadelphia were among the prize winners at the twelfth annual Eisteddfod held recently at the Academy of Music in Philadelphia under the direction of the Young People's Society of the Welsh Presbyterian Church. Two concerts were given, one in the afternoon and the other in the evening, before music lovers who had come from all parts of the country especially to attend the Eisteddfod. Sue Harvard, soprano, was the soloist, and scored an emphatic success with her listeners.

After a Triumphant Tournee in Italy, France, England, Canada and the West

JOSEPH BONNET

The Foremost French Organist

Will Give His Only New York Recital This Season in
Aeolian Hall, Tuesday Afternoon, January 31st, at 3

"It is impossible and futile to attempt to paint all the qualities of Bonnet's artistry. In every department from registration to pedalling he appeared, as he is, the greatest living Organ Virtuoso."—Morning Chronicle, Halifax.

"A giant among organists."—Herman Devries, in Chicago American.

"A sound, splendid and admirable artist."—H. E. Krehbiel, in N. Y. Tribune.

"Organ playing of the most superior sort, organ playing of the most glorious exaltation, organ playing of the most delicate finish, organ playing of the like of which has never been heard on the Pacific coast."—Clarence Umy in San Jose, Cal., Mercury Herald.

"It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. He has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us."—Chicago Herald.

Tickets on Sale at Box Office Aeolian Hall

"Bonnet played a program that for unique beauty and musical and historical value has probably never been equaled and certainly never excelled by any performance in years."—Commercial Advertiser, Boston.

"Joseph Bonnet, virtuoso and poet, dynamist and dreamer, is one of those rare masters. His recital in the Exposition Auditorium last evening was a most remarkable demonstration of a personality triumphant over the formidable barrier which stands between the organist and the auditor."—Ray C. B. Brown in San Francisco Examiner.

"Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness, but beyond the mechanism is the artist who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration."—W. Francis Gates in Los Angeles Evening Express.

"M. Bonnet wins storm of applause by recital. There was grace and beauty in everything that M. Bonnet touched. He left the audience overwhelmed with wonder."—The Daily Colonist, Victoria, B. C.

Management: WOLFSOHN MUSICAL BUREAU



Betty Tillotson

Has Pleasure in Announcing that

MARION ARMSTRONG, Scotch Canadian Soprano

ALICE MONCRIEFF, American Contralto

N. VAL PEAVEY, American Pianist

AND

ADOLPH SCHMIDT, American Violinist

Will be exclusively under her management, during the Season of 1922-23

Some Remarkable Tributes Received from the Press by These Artists

MARION ARMSTRONG



Scotch-Canadian Soprano

Miss Armstrong's program was an interesting and well-chosen one which opened with a group of Italian songs, the familiar "Caro mio Ben" by Giordani, being a happy choice in which to display the sweetness of her voice. In the French group "Pleurez mes yeux," by Massenet, was sung with charming effect, and Mary Turner Salter's "Her Love Song," was much applauded. After hearing Miss Armstrong sing her group of Auld Scotch Songs, of which there were six, one could not doubt her ancestry nor her ability to sing, not only Scotch, but any song which she chose to present.—*N. Y. Telegraph.*

It might have been a French vignette stepping out upon the stage of the same hall last evening, all in the shimmering white satin and rosebuds, with an old-fashioned bouquet in her hands. There was the charm of youth and freshness in Marion Armstrong's voice, and a real feeling for the text of her songs. Especially appealing was the quality of her voice in a group of "Auld Scotch Songs."—*Evening Mail.*

Engaged Montreal, Can. January
" Batavia, N. Y. January
" East Orange, N. J. January
" Aeolian Hall, N. Y. April
" Jordan Hall, Boston, Mass. March

ALICE MONCRIEFF



American Contralto

Her art is mature, her technique is excellent and her voice is satisfying, particularly in the lower and middle registers.—*New York Herald.*

There was a large audience for Alice Moncrieff's recital in Aeolian Hall yesterday afternoon. She sings with lucid charm. Her tones have certain silken graces, and she is particularly successful in expressing the spirit of a composition. She was at her best in the French group, which included Fauré's "Marins d'Islande" and Février's "Petite Berceuse." Her fine dramatic sense made vivid Bunge's "The Sand Carrier," helped by a most intelligible English translation, in which her diction was unusually crisp.—*New York Evening Mail.*

Engaged Caldwell, N. J. Feb. 6
" Chatham, Va. Feb. 13
" East Orange, N. J. April
" Hackensack, N. J. January

N. VAL PEAVEY



American Pianist

With a program of such character as was furnished there is no need for criticism—it was beyond that—but the memory of its quality is one that will remain.

Mr. Peavey was in good form and his playing delighted the audience. His masterpiece, however, was the Liszt "Hungarian Rhapsody, No. 12," which he played con amore, sweeping the keyboard with master hand, and eliciting an enthusiastic recall from the audience.—*Brooklyn Daily Eagle.*

The pianist, Mr. Peavey, played a Chopin group, in which he showed individuality and a technique that sustained his reputation as a noted musician. He responded to the applause given him by an extra number.—*Toronto World.*

N. Val Peavey is the Sandow of the piano. In his solos, he made it sound like a symphony orchestra. He is in every meaning of the term, "a man pianist." He revels in bravura passages, eats up technical difficulties, stirs the feelings and interests and excites by his vigor and impetuosity, and yet withal, in spite of his love for startling sonorous effects, he plays with musical feeling, as evidenced by his delightful accompaniments. His rendition of the Chopin Polonaise could be likened to nothing but the irresistibility of the Cossack charge.

Those present listened to a very delightful recital and those absent missed a musical treat.—*Jameson's Morning Post.*

Engaged Hackensack, N. J. January
" Aeolian Hall, N. Y. April 7
" Jordan Hall, Boston. March 29

ADOLPH SCHMIDT



American Violinist

REAL ARTISTS GAVE CONCERT
Musical Treat

It required only a few measures of the Grieg Sonata to realize that Messrs. Schmidt and Peavey were artists of the first class. They gave a fine reading of this interesting work. Mr. Schmidt, in his group of violin solos, added further to the good impression he had made in the opening number. His tone in the "Melodie" by Guiraud was characterized by evenness, breadth, fullness and purity. In "Causerie," by MacMillen, played with the mute, he did some very effective double stopping, while the well-known "Liebesfreud," by Kreisler, was very attractively rendered as to rhythm and style. In the last number, Sonata in A, in the characteristically chromatic style of Cesar Franck, with its ever-changing tonality, Mr. Schmidt sustained his part with much success. The two performers played it with great sweep and abandon, and succeeded in ending both movements with impressive and electrifying climaxes.—*Jameson's Morning Post.*

In Aeolian Hall, Adolph Schmidt, violinist, and N. Val Peavey, pianist, gave a joint recital of sonatas by Sylvio Lazzari and Saint-Saëns. The two have perfected a considerable and pleasing degree of ensemble excellence, and their playing has always the further merit of sound musicianship.—*The Brooklyn Eagle.*

Engaged Aeolian Hall, N. Y. April 7
" Jordan Hall, Boston. March 29
" Hackensack, N. J. January

Now Booking Spring Tour in Nova Scotia, Canada

Joint Recitals—Oratorio, Concert, and Solo Engagements with Orchestra

Management: THE BETTY TILLOTSON CONCERT BUREAU, 180 Madison Avenue, New York City

"HERODIADE" FINALLY IS HEARD AT THE PARIS OPERA

Casts Made Up of the Best Artists Available in France—Hasselmans Off for New York—Thibaud and Elman Give Recitals—Charles Hackett in Demand—A New Russian Singer and a Sensational Pianist

Paris, December 28, 1921.—Louis Hasselmans, who has been filling the place of Albert Wolf as the principal conductor of the Opéra-Comique, has sailed for New York to assume the duties of French conductor at the Metropolitan Opera House, Mr. Wolf returning to Paris to resume his position as chief musical director of the Lyric Theater of the rue Favart.

This exchange of conductors between the Metropolitan Opera House and the Opéra-Comique is one of the most welcome features of French musical propaganda, and the results of it are easily to be seen in the excellent presentation of French works at the "world's greatest opera house," and the commencement of making the French public acquainted with the work of American composers, as evidenced by the presentation of Blair Fairchild's ballet, "La Dame Libellule," at the Opéra-Comique.

Louis Hasselmans made his first bow to the American public as a conductor with the Chicago Opera Association

while the latter still enjoyed the guidance of the late Maestro Cleofonte Campanini and came later to be associated with the excellent work done by the Ravinia Park Company under the management of Louis Eckstein. This season Mr. Hasselmans' work at the Opéra-Comique proved beyond a doubt that he can be counted among France's foremost conductors. The revival of "Péleas et Melisande," of "Ariane et le Barbe-Bleu," of Gluck's "Orphée," all served to show that in him the French operatic stage possesses a conductor of unusual ability, while his directing of Blair Fairchild's ballet showed to excellent advantage his sympathy with young American composers.

"HERODIADE" FINALLY REACHES THE OPERA.

The event around which centered the interest of musical Paris during the last two weeks was the first performance on the stage of the Opéra of Massenet's "Hérodiade," a work originally intended for that house, but which until now has been heard, as far as Paris was concerned, only on the boards of the Gaîté-Lyrique, sung by rather indifferent itinerant companies.

Frankly speaking, the performance was somewhat of a blow to the modernists, for it proved a success beyond all expectations, and crowded houses have been the rule ever since the répétition-générale given in aid of the fund for raising a monument to Massenet, while works like "Dans l'Ombre de la Cathédrale," by Hue, d'Indy's "La Légende de St. Christophe," and all the other attempts at unmelodic acrobatic orchestration at the expense of the singers and the hearers, fail to attract "les cochons des payants," despite a very noisy réclame assiduously carried on by Milhaud and his like.

The cast gathered together by M. Rouché contained the best elements to be found at present anywhere in France. Lyse Charny was the Hérodiade; Franz, the unlucky prophet; Rouart sang Herod; Fanny Heldy impersonated Salomé, and Journet did his best with the role of the tiresome old man—the usual lot of a basso in grand opera. Philip Gaubert conducted with fire and inspiration; the scenery was beautiful, and the ballet left little to be desired.

MISCHA MUST COME AGAIN.

The holidays, thus far, have been one round of musical entertainment after another; but, very wisely, the managers and conductors have been offering little that is new and the weekly crop of concertists has been contenting itself with more or less hackneyed programs, with the eye chiefly upon the box-office and not upon anything else.

Thibaud broke all receipt records at the Salle Gaveau; but Mischa Elman, although scoring a success with his hearers, failed to attract large crowds to his concerts. But then the Parisians are notoriously conservative, as far as names unknown to them are concerned, and hesitate a long time before spending their money on a concert by an artist who has not entered as yet the Paris Hall of Fame. There is no doubt, however, that the future Elman concerts will be crowded to suffocation.

CHARLES HACKETT IN DEMAND.

Charles Hackett came to Paris on a flying visit before going to his wife's home in Milan to spend the holidays. While here, he arranged with the directors of the Opéra-Comique to sing "Tosca" during the coming March, and there is every chance that he will make his Paris bow at the Opéra in "Rigoletto" and "Barber of Seville," together with Stracchini, next month.

There is also a plan on foot to have him appear in Monte Carlo; but this is doubtful, since his Scala engagement cannot be re-arranged. In any case there is a battle royal between the European directors for the privilege of engaging Hackett, and, if he cared, he could sing in almost every European country before spring arrives.

A NEW RUSSIAN SINGER.

The reigning singing sensation of Paris at present is a Russian coloratura, Thalia Sabaneyeva. Not for many a year have the Paris theaters heard such vociferous approval of a singer, and there is no question that the land of Bolsheviks has sent forth another prophet of the Russian lyric art. Mme. Sabaneyeva is also a remarkable actress and, with her tiny stature, pretty face, and large eyes of deep blue, is one of the prettiest women on the operatic stage of today.

Operatic circles are taking a deep interest in the coming presentation of "Boris Godounoff" at the Opéra, with Serge Koussevitsky in the conductor's chair, and with Vanni Marceux in the title role. "Boris Godounoff" is rapidly becoming one of Europe's most popular operas and figures in the repertory of almost every big theater this year. La Scala is to revive it; Barcelona is giving it, and so does Lisbon, and other theaters too numerous to mention. Barcelona is giving "Sniegourotchka," this year, and the title role will be sung by Mme. Sabaneyeva, admittedly one of the best ever heard in Russia.

A SENSATIONAL PIANIST.

Brailowsky, the pianist, is seriously planning to come to America in the near future. He just returned from Spain and Portugal where his success was of a triumphal character. He goes in the near future on a tour of the Scandinavian countries and leaves in April for South America. Brailowsky, on the strength of his successes here, seems certain to create a sensation, for not even Paderewski surpasses him as an interpreter of Chopin. He is one of the greatest of our younger generation of pianists, and fortunately lacks, as yet, those mannerisms which to some seem so amusing, and to others, so superfluous. In playing Chopin, as in playing the works of any other composer, each great artist has his own mode of expression, his distinctly individual conceptions, and by these he is judged and esteemed. It would be ridiculous to affirm that Brailowsky unearths a "new" Chopin. However, in listening to Brailowsky, one feels himself in the presence of a really genial personality who can fill every crevice of his thoughts with the idea of a luminous, a transcendental Chopin. I know of only three other living pianists who can inspire one so largely with this feeling, and of the aforesaid three, at least two, are of Polish nationality and Austrian education, and one is said to be considering an-



CLAUDIA MUZIO,

who will be heard in her favorite role of Aida when she makes her reappearance at the Metropolitan Opera House on Wednesday evening, February 1. Owing to the singer's sensational success last summer at the Colon, Buenos Aires, she has just been offered a splendid contract for next summer by the new director, Mocchi. On Monday, January 30, Miss Muzio will appear at the Bagby Musicales.

other "farewell" tour of the States. At his recent Paris recital Brailowsky played magnificently the big B minor sonata, and the same term must be given to the impromptu, the mazurka, two nocturnes, three études and the four ballads. The ovation was one of the stormiest ever witnessed at a piano recital in Paris.

NOTES.

The splendid success achieved by the celebrated Russian violinist, Mischa Elman, at the Theater Mogador, Saturday, December 10, when he appeared as soloist with the orchestra of the Conservatoire, is still the talk of musical Paris. He is announced to give a recital at the Salle Gaveau, January 30.

Mrs. FitzRoy P. H. Carrington, of Boston, Mass., gave a tea for the former students of the American Conservatory at Fontainebleau, who remained in France. The guest of honor was Dr. Charles Cestre, professor of American Literature at the Sorbonne University. The affair took place at the American Women's Club, Saturday, December 10.

A young and very attractive American violinist, Yvonne Humphrey, appeared as soloist with the Garde Républicaine at the Grand Gala Artistique, given at the Trocadero Palace Thursday evening, December 8.

THEODORE BAUER.

Althouse and Middleton in Joint Recital

"Joint recitals are not, as a rule, satisfactory. This one proved a happy success from its first note to its last." Thus wrote the music critic of the Denver Express after Paul Althouse and Arthur Middleton's recent successful concert in that city. And the critics of the other newspapers, too, were impressed to a superlative degree. "It was a splendid concert," said the Rocky Mountain News. "Mr. Althouse and Mr. Middleton were forced to give so many encores that the program was almost doubled," was the part commentation of the critic of the Denver Times, and the Denver Post termed the concert "one of the most satisfying musical events of many months."

Myra Hess' Dates Here

The following are some of Myra Hess' concert bookings: January 12, New York City (private); 17, New York City, Aeolian Hall, recital; 20 and 21, Philadelphia Orchestra, Philadelphia, Pa.; 30, Kingston, Can.; February 2, Toronto, Can.; 9, Cambridge, Mass., Boston Symphony Orchestra; 15, Galveston, Tex.; 18, Memphis, Tenn.; 23, San Francisco, Cal., orchestra; 24, San Jose, Cal.; 28, San Francisco, Cal.; March 3, Los Angeles, Cal.; 12, Minneapolis Symphony Orchestra.

Grace Kerns Wins Reading Audience

According to the heading in the Reading Eagle of January 4, Grace Kerns "won her audience" from the start on her recent appearance in the Pennsylvania city as soloist with the local Choral Society. "Only a double encore could partly calm our astonishment and approbation" noted the critic of the Herald-Telegram; and another daily commented upon the "rousing ovation" she received, besides praising her vocal artistry.

Vecsey Popular in Cleveland

For days after Vecsey left Cleveland the musical enthusiasts, musicians and music lovers were talking about the violinist. Return engagements are demanded from many of the places where he played; a Cleveland syndicate is trying to arrange for a recital, Professor Morrison, of Oberlin, wants him for a recital at the Conservatory of Music, and Grinnell, Ia., and Milwaukee are also among the latest applicants.

Music Students League Holds Meeting

The Music Students' Educational League held a meeting on January 18, for the election of officers and committees for the ensuing years at the Kingsley Studios, 133 West 74th street.

Noar Specializing in Mozart Songs

Adelina Patti Noar, soprano, sang at the Academy of Fine Arts in Philadelphia on January 1 and on January 5 at the Dennis, Atlantic City, N. J. Miss Noar is specializing in presenting songs by Mozart.

The Victor Engages Only the World's Greatest Artists to Make Red Seal Records. In the 1922 Victor Red Seal Catalogue

HANS KINDLER

IS THE ONLY
'CELLO SOLOIST



A few of this season's criticisms:

St. Louis Globe Democrat (Jan. 7, 1922): "Hans Kindler, prime concert 'cellist, carried off most of the honors with his impeccable playing."

St. Louis Star (Jan. 7, 1922): "Kindler is one of the greatest 'cellists in the world. It is impossible to imagine more beautiful 'cello playing."

St. Louis Times (Jan. 7, 1922): "Hans Kindler, whom we hailed a year ago as a rival to the laurels of Casals, returned with a still deeper and broader art to St. Louis last night. In his music he reminded us of the Rodin Thinker."

St. Louis Post Dispatch (Jan. 7, 1922): "Kindler established once more his right to be considered one of the world's masters of his instrument, so opulent a tone did he wield, and so endlessly did he enrich and color it with an infinity of shadings, to say nothing of his immense skill of bow and fingers."

Pittsburgh Sun (Dec. 6, 1921): "A triumph for Hans Kindler."

Pittsburgh Post (Dec. 6, 1921): "Hans Kindler is a 'cellist in a thousand."

New York American (Dec. 17, 1921): "Kindler played with beautiful tone and splendid technique."

Philadelphia Bulletin (Dec. 20, 1921): "Kindler's playing was more beautiful than ever."

Chicago Tribune (Dec. 2, 1921): "Hans Kindler showed himself again an excellent 'cellist in every respect."

Washington Times (Nov. 5, 1921): "The audience gave him an ovation."

Engagements for 1922-23 now being booked by

CONCERT MANAGEMENT ARTHUR JUDSON
Pennsylvania Building, Philadelphia

SO NOW IT'S IVO GUN!



A voice of splendid proportions.—*Chicago Journal of Commerce.*

Won an immediate success with the public, so great, that for the second time this season the "no-encore" rule had to be broken in the lesson scene. Her voice is of lovely quality and range, which mounts to the very summit of gamut with ease. She made a winsome picture and played the role with charm.—Karlton Hackett, in the *Chicago Evening Post*.

"Maria Ivogun Is Sensation as Rosina."

The young Hungarian prima-donna of the Munich opera made a sensation, the like of which one would have to go back to Galli-Curci's debut to find. Her first interpolation in the Lesson Scene (the Strauss "Wiener Wald Valse") stopped the performance for seventy seconds, the Dell' Acqua Vilanelle would have stopped it for 700 had not an encore, the Rossini Tarantella, been added. Ivogun's triumph was complete. Her voice is smoothness itself, of very sweet and lovely quality, and of extraordinary range. She sang at all points with infinite charm, with utmost lyric taste. Her coloratura is as agile, as deft and accurate as any I remember; her trills, her scales, her staccati—all her embellishments were perfection in pitch and in rounded finish. Her high head notes, like tiny, pure white pearls, she threw off with admirable ease.—Paul Bloomfield-Zeissler, *Chicago Herald-Examiner*.

"Maria Ivogun Charms in Barber of Seville Debut."

Maria Ivogun, the Hungarian coloratura soprano, made her American debut in "The Barber of Seville," Rossini's ever welcome opera—and immediately won her audience by her personal charm, by her artistic efforts and by her evident ease on the stage. Mme. Ivogun is a petite, comely young woman, who has an easy grace, a humorous twinkle in her eye and a manner which is captivating. Her voice is a very high and clear soprano, trained in the art of florid singing, clear and bell-like in the upper register. The wealth of vocal tricks she possesses and brings forth is quite exceptional. Staccati, rapid scales, trills, and roulades are reeled off with perfect facility and remarkable clarity, and high tones come forth with a timbre as though they were struck on a bell.—Maurice Rosenfeld, in the *Chicago Daily News*.

MANAGERS FOR MME. IVOGUN:

WOLFSOHN MUSICAL BUREAU - - - 8 East 34th Street, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ROBERT F. EILERT, President
 WILLIAM GEPPERT, Vice-President
 ALVIN L. SCHMOERGER, Sec. and Treas.
 437 Fifth Avenue, S. E. Corner 39th Street, New York
 Telephone to all Departments: 4392, 4393, 4394, Murray Hill
 Cable address: Paguar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Botany Club.

ALVIN L. SCHMOERGER, General Manager

LEONARD LIEBLING, Editor-in-Chief

H. O. ORGOOD, Associate Editors

WILLIAM GEPPERT, Associate Editors

FRANK PATTERSON, Associate Editors

CLARENCE LUCAS, Associate Editors

RENE DEVRIS, General Representatives

J. ALBERT RIKER, General Representatives

CHICAGO HEADQUARTERS—JEANETTE COS, 829 to 830 Orchestra Building, Chicago, Telephone, Harrison 5119.

BOSTON AND NEW ENGLAND—JACK COLE, 31 Symphony Chambers, 246 Huntington Ave., Boston, Telephone, Back Bay 3554.

LONDON, ENGL.—CHAS. BARBCHINGERS (in charge), Nelson House, 85 Queen Victoria Road, London, E. C. Telephone 446 City. Cable address Musierier, London.

BERLIN, GERMANY—CHAS. BARBCHINGERS, Passauer Strasse 11a, Berlin W. 35. Telephone Steinsplatz 3473. Cable address Musierier, Berlin.

PARIS, FRANCE—YVES ROSSIGNOL, 19, Rue de l'Esperance.

MILAN, ITALY—ARTURO SCARAMELLA, via Leopardi 7.

For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents, Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 9, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company

Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, JANUARY 26, 1922 No. 2181

Some bright German composer has written a prelude for celesta solo. Tinkle, tinkle, little Star!

Darius Milhaud, the modernist, cacophonist, and one of the "six," now reduced to five, has had an opera accepted for performance by the Opera Comique. What horrors will he here unfold?

French musicians are gravely discussing, in the columns of the Courier Musical, the true relative minor. Is it on the second or third or sixth of the scale?—And France was the birthplace of Debussy!

Music is evidently going up in the social scale. One set of tickets which came to us last week was marked "evening dress," and another "strictly evening dress." By the way, what kind of evening dress is that?

In the catalogue of the Oscar Hammerstein private estate—furniture, works of art, etc.—which is being auctioned off, the list includes "private collections of orchestrations and scores of every known grand opera." Quite an order, that!

Well, it looks as if the Metropolitan will travel the well beaten path down to Atlanta again this spring, beginning April 24, notwithstanding the tax of \$2,500 per performance put upon "grand opy" by the intelligent and progressive legislature of the State of Georgia.

The Australian Musical News is quite welcome to reproduce any uncopyrighted pictures which it sees in the MUSICAL COURIER. Perhaps it would not be too much to expect, however, that the Australian Musical News should give the MUSICAL COURIER proper credit in so doing. The picture of Caruso and his wife which it reproduced in November was taken specially for this paper by Earle Lewis of the Metropolitan Opera.

It is sad news that the venerable music school of Salzburg, the so-called Mozarteum, finds itself faced with the necessity of closing at the end of the present term owing to its inability to pay teachers' salaries and other current expenses. It is an illuminating comment on values in Austria, for the school has not suffered from lack of patronage since it has 900 students enrolled at the present time. They cannot afford, however, to pay fees sufficiently high to come anywhere near supporting the staff necessary to teach them. Lilli Lehmann has had a master

class at the Mozarteum every summer for a number of years past.

Writing about the Clavilux light-organ concert at the Neighborhood House, our esteemed contemporary reviewer in the New York Journal said: "Those who attended saw a concert they did not hear." We are pretty clever (don't you know) but we never would have thought of that. Bravo, Mr. Journal Reviewer!

With all the praise that went to Richard Strauss for his conducting of the Philadelphia Orchestra in the concerts given at the Metropolitan Opera House here, a word of special notice should go to Leopold Stokowski for the magnificent way in which he prepared his orchestra for Strauss, who—as we are aware from personal knowledge—had practically nothing to do at rehearsals.

Hearing a very, very new work the other night we hit upon a great truth, viz.: it is the allegros that put the crimp in the style of the ultra-modernists. As long as the time is andante or anything slower, they can meander vaguely without bothering much about things melodic; but when it comes to a good brisk allegro they either have to write a real, recognizable tune or else write nothing.

The Metropolitan authorities will surely be glad to read of the new style of scenery provided for Wagner's "Ring" at Munich and of the success of the—for Germany—daring break with tradition. When one thinks of the thousands of dollars spent on elaborate scenery for such works as "Marouf," and "The Blue Bird" (even "The Polish Jew"), and then gazes upon the sad, sad, old-fashioned set that came back out of the storehouse for "Die Walküre," tears dim the eye.

Richard Strauss, so it was reported as he went home, hoped to raise and take with him a fund of \$500 contributed by musicians who had played under him here to help their brother orchestra players in Central Europe. Another idea would have been for Dr. Strauss to have contributed \$500 himself, out of the many thousands he took back, in the name of the Americans whose playing helped him to earn those thousands. He can afford \$500 much better than most of them can afford \$5 today.

Now they are giving Mozart operas in the famous Redoten-Saal of the ancient Hofburg at Vienna, the hall in which—unless our recollection of the great master is wrong—none other than L. Van Beethoven occasionally used to grace one of the court balls with his presence. The idea is to reproduce the opera as much in the style of Mozart's time as possible. It is to be hoped that, to make the verisimilitude as strong as possible, Franz Schalk, who originated these performances and directs them, and his orchestra players do not object to being garbed in the bright uniforms and powdered wigs of those days.

AN AMAZING QUESTION

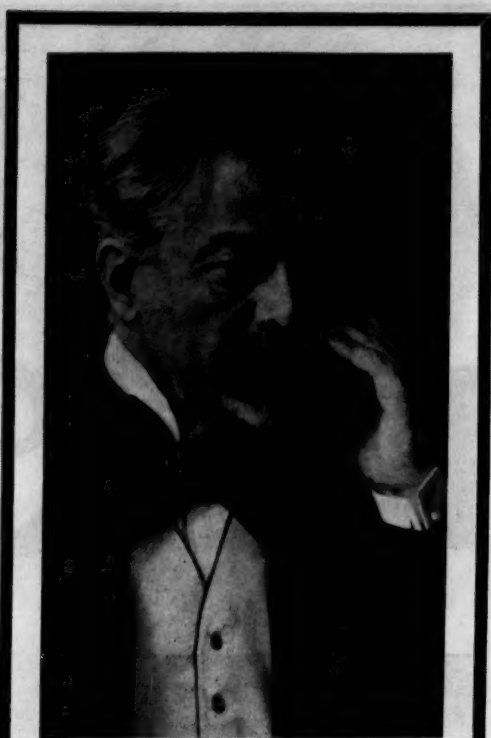
In a recent editorial the New York Times comments upon the New York appearance of the St. Olaf Choir, and, while conceding that "all the Wise Ones, as well as ordinary folk numerous enough to fill the great auditorium, evidently were both charmed and impressed by what they heard," asks whether young men and women are sent to college for any such purpose as this?

Coming from the editorial page of one of New York's leading dailies this is rather amazing. Is it really a fact that the editor of the Times is so ignorant of the advance of educational and pedagogical thought throughout the United States, and the increasing realization of the importance of musical training as a character builder, that he still holds to the antiquated conception that boys and girls go to college only to learn the three Rs and other so-called practical branches?

It is required of the members of this choir that they prepare their work in advance so as to pass the mid-year examinations before starting on tour, and the intensive training that is required of them by Conductor Christiansen stabilizes their powers of concentration to such an extent that it actually improves their general standard of scholarship.

It is also suggested in the Times editorial that they "may earn not a little money." This is not the case. None of them are paid, and any money that is earned by the choir is used to establish more comprehensive music courses at St. Olaf.

One result of the choir's tour is a stimulation of musical interest throughout the country and a dis-



THE LATE ARTHUR NIKISCH

The cables on Monday brought news of the sudden and unexpected death at his home in Leipzig, Germany, of Arthur Nikisch, without doubt the foremost orchestra conductor of the day. Nikisch, who was born at Szent Miklos, Hungary, October 12, 1855, was widely known in this country through his conductorship of the Boston Symphony Orchestra, which post he held from 1889 to 1893. He has appeared as guest conductor in all the foremost cities of Europe. Previous to the war he conducted a series each season in London. Of late years he was the regular conductor of the Leipzig Gewandhaus and Berlin Philharmonic concerts, besides occasionally directing at the Leipzig opera, where he first won fame. It was only a month or two ago that Nikisch signed a contract with the International Concert Direction, Inc., to come to this country for a tour next season.

tinct raising of the standard of choir singing, not only in the Lutheran churches, but also in other churches as well. And where, one may ask, will another body of college students be found who are exercising any like or comparable influence? These young people are beginning, even before graduating from college, to be a power in the community, a power for the welfare of the State, and a power, undoubtedly, for civilization. Entirely apart from the artistic importance of their offerings, they deserve every encouragement. They are so far superior to the average college glee club, mandolin club, orchestra or band, or society giving comic opera, that no comparison is possible. And these also travel! If any criticism is due—and in our opinion it is not—surely it should be turned toward these and not toward St. Olaf's.

SAYS GATTI-CASAZZA

Mr. Gatti-Casazza issued a statement last week in which he said that he and Miss Farrar were on perfectly friendly terms and that he hopes she will be at the Metropolitan in the season of 1923-24; that Miss Jeritza's contract has been renewed for four more years; that he intends to engage star artists for a part of the season only, thus bringing more variety into the performances; that the German repertory will be gradually increased; and that several new German singers have been engaged for next season—all of which is very interesting to note. Then he added: "As to American singers, after all that I have done it would seem unnecessary for me to make a further statement. However, I take pleasure in stating that I always have the best disposition toward the American elements in the organization, and am very happy every time that I can obtain a success through some American artist that I may discover," which recalls that neat little French saying—"Qui s'accuse, s'excuse."

A REMINDER

Just to remind the powers that be at the Metropolitan that the Miss Bradley who sings for them is named Grace, not Alice, as they called her in the program the other night. Thus is the path of the music historian made difficult even in official documents.

VARIATIONS

By the Editor-in-Chief

W. L. George, English novelist, insists that there are sixty-five different types of women. Has he included the kind that asks a harassed music editor: "How does Jeritza's Tosca compare with Farrar's?"

Apropos, we learn that, taking a leaf from Jeritza's book, who lies on the floor while singing "Vissi d'Arte," Martinelli intends to stand on a chair for "Celeste Aida" (to make his high C higher), Mimi will crawl under the bed for her dying aria in "Bohème," and Matzenauer, in "Walküre," intends to pole vault (using her spear) from the rock as she does the "Ho jo to ho."

Monterrey, Mexico, January 5, 1922.

DEAR SIR: Ever since I have read your "Variations," I have been wanting to remonstrate in a friendly way with you; and now that you have given to the American world this most unfair article on "Mulcting Americans," I have at last concluded to write you a few lines and copy part of a letter received very lately from a friend in Germany, and this I hope will give you the other side of the question. It runs thus: "Christmas shopping has been disastrous to our purses—the prices are going up! up! up! and still nearly all of the shops are 'ausverkauft.' They gave the foreigners too much at first and now that nearly everything is gone, they sell only with a 'Meldeschein.' It is always the way, shutting the stable door after the horse is out. O dear, when will the Germans learn not to look to the foreigners first? It is sickening."

So much for the German side of this question, and now to another which I have at heart against you, namely our beautiful Bühnenweihfestspiel, "Parsifal," which you seem to look upon as an opera and to which it appears you have taken a violent dislike, viz.: "Parsleyfal" and "Parsifal-derol," "parsifolies," etc. Permit me to ask whether you have ever heard it in Germany, or have taken the trouble to study it, for judging by most of your criticisms in the MUSICAL COURIER, I take you to be a most excellent judge of music and I wonder at your attitude toward this (to me) most sublime of all of Wagner's works, and to which I would heartily beg of you to give another hearing, if possible, in its proper surroundings and atmosphere, in Bayreuth, where I also expect to enjoy it, for I read lately in the New York Staats Zeitung that Siegfried Wagner had been promised help to reopen his great father's Festspielhaus in this summer of 1922. Now once more returning to your article on "Mulcting Americans," pray do not write anything derogatory or calling forth animosity toward you, or certainly your ancestors' Fatherland any more; if you cannot praise it, then say nothing at all. You will never find Americans of English, French or Italian descent running down the land of their sires. Why do Germans?

Pardon my frankness toward you; my only excuse is the great love and compassion which I have for the unmerited fate of this heroic and unhappy nation, which for more than a year after it lay down its unconquered arms, were and are still being forced by hunger into humiliating submission; all for the greater glory of "humanity."

Let real love and charity once more enter into the hearts of all men and all nations and let each one of us do our part to bring it about in this new year of 1922. This is the heartfelt wish of

Yours very sincerely,
(Signed) MRS. CARIE L. WESTENDARP.
Calle de Hidalgo 226,
Monterrey, Mexico.

Simply for the sake of setting future historians right, let it be recorded that our ancestry—in spite of our lovely teutonic name—is not German, but strictly Russian and Polish. Furthermore, lest the Encyclopedia Britannica forget, we were the only American pressman to champion the unrestricted performing of German music during the war, including the works of those arch fiends in human shape, Schubert, Schumann, Wagner, Brahms, Franz and Strauss.

And speaking of Schubert, that indefatigable face-to-face, Charles D. Isaacson, has formed a Schubert Memorial Committee, to arrange ways and means for arranging a Schubert Memorial Week (January 29 to February 5) in connection with the 125th birthday of the composer. Mr. Isaacson says: "We desire people to sing and play Schubert music during that week. We are asking all artists to have at least one group of Schubert music on their programs during that week. We want music dealers to play up Schubert records and rolls. Schubert, who died at thirty-one, poverty stricken, is to have the happiest birthday of all."

Again W. L. George gaily: "Men never ask women to talk about themselves." It is clear that W. L. G. never has been a reporter sent to interview a prima donna.

William Thorner, the wealth burdened vocal maestro, asserts that there are more singing teachers than pupils. Meanwhile one reads in the Federal Council budget that there is a pastor shortage of 35,308 in the United States, and that congregations are crying

for ministers. The law of economics suggests a regulative shift of professions—and of professors.

One of the most vital, piquant and thoroughly interesting opera comique scores we have encountered for many a day is Manuel Penella's music to "The Wild Cat," led by that composer at the current Park Theater performances. The piece sparkles with Spanish tunes and rhythms, and ranges from the lightly lyric to the deeply dramatic. There is no spoken text in "The Wild Cat" and as a result the cast requires singers expert in operatic presentation, whom the management has found in Dorothy South, Vera Ross, Sam Ash, Marion Green and W. H. Thompson. They constitute the best vocal ensemble now on the light opera stage. Penella's orchestration is a delight in itself, and his conducting reveals all its resources. As relief from the tragic undertone that runs through "The Wild Cat," there is Conchita Piquer's singing of a couple of Spanish chansons, delivered in quite inimitable and irresistibly picturesque fashion. We dropped in at the theater to stay for an act or so, but, like Mme. Calvé (who sat in a box) remained for the whole entertainment.

In the Atlantic Monthly, Theodore Maynard has some characteristic verses called "Jazz":

The band began its music, and I saw
A hundred people in the cabaret
Stand up in couples meekly to obey
The arbitrary and remorseless law
Of custom. And I wondered what could draw
Their weary wills to this fulfillment. Gay
They were not. They embraced without dismay,
Lovers who showed an awful lack of awe.
Then, as I sat and drank my wine apart,
I pondered on this new religion which
Lay heavily on the faces of the rich,
Who, occupied with ritual, never smiled—
Because I heard, within my quiet heart,
Happiness laughing like a little child.

From the Tribune of January 12: "With prize-fight seats at their present height it looks as though we'd have to be content with going to the opera this winter. And we can say this much for the latter institution: the seats are wider."

The Los Angeles Record Critic gets away from the stereotyped manner of musical reviewing when he writes of two very familiar and somewhat hackneyed compositions by Tchaikowsky: "A veritable national geographic magazine is music. Rhythmic pictures of Russian steppes, Arabian deserts peopled by Bedouins and Ouled Nails, Chinese 'prints,' Neapolitan nights and alluring glimpses of Jurgen's garden that lies between the dawn and the sunrise were offered as Conductor Rothwell turned the pages of Tchaikowsky's most quaintly colored compositions, the 'Nutcracker' suite and the 'Capriccio Italien.'"

Geraldine Farrar in leaving the Metropolitan is giving up an income of, it is said, \$90,000 per annum, a deprivation which is commented upon by our newspapers at much greater length and in much larger type than the loss of the lady's artistic services to the institution she is leaving.

Apropos, Lloyd George, after reading of the troubles among the singers of the Chicago Opera, made a London speech last week in which he called on all the nations to establish a new peace at Genoa.

Now that Paderewski has decided definitely to re-enter the race for the Polish presidency, John McCormack's friends fear that he may start off for Ireland to try to head the New Free State. When questioned by the MUSICAL COURIER reporter who is writing these lines, John said that his frequent singing of the ballad, "I Hear You Calling Me," has no political significance whatever.

The most promising pianist we ever knew, promised to repay us \$10 which we lent him, but he never did. The late Raphael Joseffy was another victim of the same virtuoso at borrowing. After the third successful coup, Joseffy said to the pianistic leech: "Don't ever ask me for money again. You can play the piano and compose. Get to work and do something with your music." Meeting the chap a few months later, Joseffy inquired: "Did you take

my advice?" The answer was: "I certainly did, and I thank you. I have composed a piano concerto. It is really a great work with an original idea. It starts off in a mysterious, suggestive manner. I have the kettle drums drone a sinister opening, all on the tone B for several measures, something like this: B—B—B—B—Be good enough to let me have twenty dollars, will you, Joseffy?"

In the coming intercollegiate glee club contest, says an exchange, the gleecing group that leaves the key probably will be penalized five measures or so for offside play. The same jesting journal inquires: "What has become of the old fashioned bartender who used to sing a mean tenor when the quartet occasion required?"

Emporia, Kansas, which has an anti-cigarette law, not long ago censured a "Carmen" production because the young women smoked the paper covered weed. The morning Telegraph is on hand with the advice that at future "Carmen" hearings in Emporia the girls smoke cigars or chew tobacco.

The only important musical news from New Orleans last week was that Marie Rappold ran second in the last race on Saturday and paid 8—1 for the place.

George Washington, able though he was, never could have been an impresario. With his well known passion for truth telling, what, for instance, would he have done if the Farrar of his company said to him: "Why do you allow Jeritza to sing my roles?"

Some of the newspaper humorists are calling attention to the fact that many cold-afflicted persons seem to choose the theaters and opera houses as the proper places to do the most of their coughing and sneezing. We have heard them also at concerts, where we suggest they be regaled with Phlegmish airs sung by Arthur Hackett, and some Tschaioughsky music played by Bronchial Huberman.

Which was more pro-German music at the Philharmonic concert last Sunday, Haydn's "Military" symphony or Beethoven's "Emperor" concerto?

The Tribune critic complains that the importance of opera singers is greatly magnified in the daily press at the expense of the weightier artistic matters. However, the masses are not interested in weightier artistic matters, and newspapers are made for the masses. Our nation, by and large, likes to read about persons. This is the land of individualism. The man or woman who does things is more significant than the thing that is done, etc. Hasn't the Tribune critic grasped that great American philosophy of life?

Selwyn, the theatrical manager, very honestly refers to his publicity promoter as the "praise agent."

That increase of vibration at night is due to the fact that there now are two opera claque in town.

Alan Dale holds forth in the Sunday American against the habit of employing a claque for theatrical productions. Why should grand opera have a monopoly on that form of nauseating idiocy?

In view of the preceding paragraph, this is the place and the moment to say that the New York World sent one of its best men to interview Luther Boddy (the negro who killed two New York detectives) and printed a two-column account of the talk.

William J. Henderson, in the Herald of January 22, advance noticing the Chicago Opera opening here: "Of 'Samson et Dalila' what shall the commentators say? It has already been made known that Mr. Muratore dresses his hair entirely different from the late Mr. Caruso, and that he has learned authority for his coiffure. Also we are informed that he actually covers his eyes so that he literally cannot see in the blind scenes of Samson and that he has to be led about. This is art!"

A bob-haired Samson is in the mode, at any rate.

Willy (at the Metropolitan box office)—"Give me two tickets for 'Snerougotchka'—I mean 'Snetchorog'—er, I should say, 'Snotchagotchka'—or rather, 'Satchouatchkotch'—oh, hell, give me two tickets for 'Faust.'"

LEONARD LIEBLING.

VALEDICTORY

The Chicago Opera Association has, as far as Chicago is concerned, ceased to exist except as a big musical monument in municipal annals. It will be remembered for the splendid artists brought to this country by Cleofonte Campanini, who for many years directed its destinies most successfully and whose death is primarily the cause of the chaotic condition of the present organization. No one is indispensable in this world, but there are men very hard to replace—and Campanini's successor as general director for the Chicago opera is yet to be found. This company will also be remembered for the generosity of two of its sponsors, Mr. and Mrs. Harold McCormick, who have spent prodigally to give Chicago the best artists money could secure. If this season they elected to support an unusually extravagant manager, neither of them complained, stating repeatedly that every opera company in the world loses money and that Mary Garden should be exonerated from blame as to the expenditures, which, after all, were well worth while, since she engaged for Chicago many artists who otherwise probably would never have set foot in the land of the free.

Notwithstanding the excuses made for her, however, the fact cannot be concealed that Miss Garden's rule has been capricious and anything but promotive of harmony in the company. M. Muratore has definitely refused to return next season unless someone else is director of the new organization. Giorgio Polacco, Miss Garden's fine first conductor, is in disagreement with her, through no fault of his own. How can any company that is so thoroughly disrupted internally be expected to give only first-class performances? That the standard is kept so high in spite of the difficulties is a tribute to the quality of the artistic personnel.

Miss Garden would do well to remember that no part is as big or as important as the whole. Things cannot go on as they are. It would not be surprising to hear of her resignation as soon as the tour, which follows the New York engagement, is ended. Samuel Insull, newly made president of the Civic Opera Association, which is to succeed the Chicago Opera Association, is reported in an interview to have taken Miss Garden's side in the controversy with Muratore, saying that no "foreigner" should dictate as to American operatic policies. (Just what, by the way, does Mr. Insull mean by a "foreigner?" Is Mr. Insull, said to be an Englishman who has lived here for many years before thinking it worth while to take out citizen's papers, a "foreigner" or not? Is Mary Garden, born in Scotland of Scotch parents, an American?) But, whether it be a foreigner or not, someone with steady purpose and definite aim, not swinging about from hour to hour like a weathercock, must direct policies in Chicago operatic affairs or else the company will surely founder.

AN ANNOYANCE

May we be permitted to ask why the management of the Town Hall does not open one of the front doors at the rush hour before concerts instead of crowding all of the people through the tiny and utterly inadequate vestibule? This vestibule holds the box office as well as the entrance gates, and people trying to get in and out of the box office, people who have engagements to meet friends, and people trying to get in before the program begins, create an inextricable confusion and no end of annoyance. It would be a very simple matter to let people in through one of the front doors into the main vestibule as well as through the side vestibule now in use. The house is somewhat defective and unusual in that one can not walk across from side to side within the auditorium behind the seats. The last row of seats is against the back wall. This causes trouble enough from people getting in the wrong aisle. There is no reason to add to the confusion by requiring all to enter through one narrow vestibule.

EN ROUTE

Howard Harold Hanson, the first Juilliard scholar of music in the American Academy of Rome, is out in the middle of the ocean on his way over. Mr. Hanson was born in Wahoo, Neb., his father and mother having both emigrated from Sweden to the United States. They both had that love of music, especially of singing, which is so widely prevalent in the Scandinavian races, and young Hanson began the serious study of music when he was only seven years old. The thought comes to us as to whether any son of Wahoo, born of native American parents, would have had that inborn urge toward music and that tenacity of purpose in following it which Mr. Hanson has displayed. One can only wish him all the luck there is, and trust that the American Prix de Rome will turn out a larger percentage of last-

ing musical success than the French one has. Incidentally, it might be well to make clear the point that the Juilliard scholarship is named after the late Frederick E. Juilliard, but not paid for out of the Juilliard Foundation.

FARRAR'S CHANGE

As briefly announced in last week's issue of the MUSICAL COURIER, Geraldine Farrar has decided not to sing at the Metropolitan next season, but to devote the entire winter to concert appearances. This announcement, made by Miss Farrar's manager, naturally gave rise to all sorts of rumors, but the facts of the case are these: Miss Farrar's present contract expires with the end of the season. Mr. Gatti-Casazza sent her word that he was ready to offer her a new contract at any time. Miss Farrar sent back word that she had decided to devote the whole of next season to concert work, hence would not be available for a Metropolitan engagement. The question of price was not even discussed. The public announcement then followed on Miss Farrar's side. Mr. Gatti issued a statement stating that there was absolutely no disagreement between him and his star and that he has every hope of seeing her back at the Metropolitan the season after next, or later on should she decide to spend more than one season in concert work.

Without doubt Miss Farrar can earn, at least for a season or two, a good deal more in concert than at the Metropolitan. There are, of course, a great many stories existing as to what really prompted her at this time to leave the opera with which she has been associated for fifteen years. Doubtless more than one consideration led her to the decision; but whatever these considerations may have been, they are, to put it plainly, nobody's business but Miss Farrar's own. The MUSICAL COURIER wishes her the best of luck in her concert venture, regretting only that her absence from the Metropolitan will cause the loss of so interesting a part of its repertory.

THE ST. OLAF LUTHERAN CHOIR

If there is any choral organization in the United States that can sing as artistically as the St. Olaf Choir proved it could at the Metropolitan Opera House on Tuesday of last week we do not know where it is. It was a convincing demonstration of what the enthusiasm of one gifted man can produce from indifferent material. F. Melius Christiansen, the leader, takes the material furnished him in the undergraduate body of the little Minnesota college—mostly sons and daughters of farmers with voices entirely untrained—and moulds it into a choral body which for fresh, pure quality of tone, especially when singing quietly, careful balance, sureness of attack, nicety of phrasing and accuracy of pitch, is not excelled by any choral body in existence today. If there were a hundred men with the energy, ability and enthusiasm of Mr. Christiansen scattered through the United States, we should be a long way on the road to becoming the truly musical nation which we are not as yet.

WHY?

The impresarial mind moves peculiarly. Tonight we are to have at the Manhattan Mr. Lappas, a Greek, as Johnson in "The Girl of the Golden West." Nothing against Mr. Lappas, who may be excellent; but why, when the company includes in its roster Edward Johnson, known in Italy as a specialist in that very role, and who, as an American, may reasonably be expected to know more about acting a cowboy than any Greek that ever lived, is somebody else to sing that part? Probably, to answer our own question, because Edith Mason insisted upon having him to support her the following evening, when she makes her New York debut in "Madame Butterfly." Miss Mason has an eye for a good artist.

THE OSTRICH AND THE EAGLE

Once upon a time the ostrich managed to corner the eagle and give him some fine points on the art of flying, which reminds us that a gentleman who with in the last few years has been associated with two ventures that could not be described as successful by even the most optimistically inclined friend, has now opened his own office as a "business adviser." Too bad he could not have hired himself a couple of years ago to advise himself about the two businesses that languished under his management.

LA SCALA REOPENED

Milan's famous opera house, La Scala, was officially opened recently after a long closure for repairs, the opera being Verdi's "Falstaff" and the conductor Toscanini.

"THE LANDIS OF THE MOVIES"

Although the moving picture industry has little or nothing to do with music it is a sister art, and the appointment of Postmaster General Will H. Hays to the exalted position of general director, or overseer—"the Landis of the movies" (or the Poo-Ba of film land)—is an important matter. It is in line with the present American passion for consolidation, and it is just barely possible, although not probable, that it may have its influence on art in general and ultimately on our own especial interest, music. It would not be a long step from moving pictures to the spoken drama, and it would be a still shorter step from the spoken drama to opera. What is going to happen to the movies may some day happen to the opera and perhaps to other forms of music as well.

What is going to happen to the movies? That is an important question and carries with it the second question: What does Hays or any other man not a trained and experienced artist know about the movies or any other form of dramatic art? Is Hays an artist? Well, perhaps so and perhaps not; we frankly confess that we do not know. And yet this is wholly and entirely a matter of art. The stories that are made suggestive on the screen are entirely lacking of any evil suggestion when related in a highly artistic manner. There is scarcely a subject that has not been treated by great dramatists, from Shakespeare down. Even the poets who wrote our Bible, told stories that the movie director might easily make highly improper, yet no one sees anything wrong in them and the Bible is not barred from the mails.

It is a question of art and a question of the point of view—also a question of advertising. Even Oscar Wilde, great artist that he was, saw only the degeneracy of "Salome"—and spoiled his work by the overpowering urge of his own degenerate point of view. The first part of "Salome" is one of the most powerfully impressive dramas ever conceived or penned. Only the close is objectionable, and it is chiefly objectionable because the artist forgot his art.

These are matters that have not been understood by the censors that have pruned the films in various parts of the country. They have made broad rules against certain film features—ignorant, seemingly, of the fact that a thing may be perfectly proper if artistically treated, perfectly improper if displayed in an inartistic manner. In certain States the indication of prospective maternity is forbidden. This, if applied to the drama, or opera, would render impossible the production of Maeterlinck's "Pelleas et Melisande" and Debussy's opera of the same name, in spite of the fact that nothing could be more chaste and less objectionable than the treatment of the subject by these two great artists, who had nothing in mind but art.

In the hands of a movie director and advertising man such a play would in all probability be made to appear shocking. The press agent would get busy and make it appear to the public that they would see something very risqué, something to make them blush, something that might not get by the censor. Very frequently films are advertised that way which prove to be quite harmless. Even if the film maker is artistic, the advertising forces cannot be restrained from their appeal to the lowest passions of the lowest class of their patrons.

Hays may be the man for the job. But one would feel safer if it were in the hands of a highly trained artist who would understand that there can be no rule in art—that it is all in the point of view of those concerned and the amount of art that enters into the presentation.

A MATTER OF COST

It costs less to stage an opera in Paris than in America. At the Paris Opera, "Antar" was staged for 149,000 francs, "Les Troyens" for 227,000 francs, "Daphnis et Chloe" for 100,000 francs. At ordinary exchange these sums would be \$29,000, \$45,000 and \$20,000 respectively—at present exchange about a third of that amount. "The Love for Three Oranges," in Chicago, is reported to have cost \$100,000—at present exchange 1,200,000 francs—and the "Blue Bird," at the Metropolitan, a like sum. One may well ask why these unknown operas were selected for such expensive experiments? Why not let Europe try the operas out?

HONORED AGAIN

Paul Dukas, Gabriel Pierné and Maurice Ravel have been honored with the title of membership of the Academy of Music of Stockholm. Ravel, when offered the Legion of Honor two years ago, refused it. Will he refuse this foreign honor?

DENVER MUSIC NOTES

SOUSA'S BAND ATTRACTS THOUSANDS.

The Municipal Auditorium was crowded to its capacity on the evening of December 3 and the afternoon of December 4 when Sousa, famous and popular bandmaster, gave two brilliant programs to the delight of his hearers. The soloists, John Dolan, cornetist; Mary Baker, soprano; Florence Hardeman, violinist, and George Carey, xylophonist, acquitted themselves with great credit. The concerts were given under the local management of A. M. Oberfelder.

HEIFETZ'S PROGRAM.

On the evening of December 8 Robert Slack again presented Jascha Heifetz to his large clientele and the brilliant young virtuoso offered an excellent program in fine style. This performance of the Bruch G minor concerto was an inspired and thoroughly satisfying one. The Nardini concerto in E minor, a group of Wagner, Brahms and Kreisler numbers and a tarantelle of Sarasate completed the program except for several encores. Samuel Chotzinoff gave ideal support in the accompaniments.

GARRISON AND BACHAUS.

Mabel Garrison, soprano, and Wilhelm Bachaus, pianist, appeared in joint recital at the Auditorium December 14 as an attraction in the Slack Series. Miss Garrison is a singer whose personality is as charming as her voice. Exquisite taste and refinement mark all she does. Mr. Bachaus rightly deserved the ovation he received. He is a master technician and tosses off difficulties as lightly as though they did not exist. His pedaling was of special interest and helped to produce many unusual effects.

George Siemomn was the sympathetic accompanist for Miss Garrison, playing all the numbers from memory.

NOTES.

A unique entertainment was given December 15 at the Woman's Club by the Italy-America Society, when a delightful play, fashioned by Harriet Karcher from the libretto of "Madame Butterfly," was presented. Incidental music was furnished by Alice Slaughter, soprano, and a string trio under the direction of Nicolo de Sciose.

The MacDowell Club held a meeting the same evening at the home of Mrs. W. W. Winne. The program was presented by Mrs. Sidney Osborne, Esther Gumaer and Jennie Colbert, pianists, and Mrs. Ruehge, soprano.

Edith Louise Jones gave a studio recital December 17 at the Fine Arts Building. Eighteen students participated in the program.

Gladys Conrad, violin teacher in the Denver Conservatory of Music, gave a Christmas recital December 16, the program including orchestra, instrumental trio, violin and vocal numbers and a fairy dance by twelve little girls. Assisting Miss Conrad was Mrs. W. H. Franty, soprano.

The Denver String Quartet, under the auspices of the Chamber Music Society, on December 17, at the home of Mr. and Mrs. Henry Swan, gave Tchaikovsky's quartet, No. 1, op. 11, and Schubert's quintet, op. 163.

A recital of exceptional interest because of the extreme youth and remarkable talent of the performers was that given by Tommy Herbert, violinist; Mary Elizabeth Hanson, pianist, and Mattie Lou Thomas, dancer, at the Lewis Children's Theater, December 17. Tommy, a pupil of Josephine Trott, is only five years old, but plays with the authority and poise of one much older. His execution is clean and his tone as broad as a half-size violin can be made to produce. The interesting phase of his playing, however, is its zest and spirit. This is also true of the excellent piano work of eight-year-old Mary Elizabeth, who is a pupil of Helen Hanson. An intellectual charm pervades her work that is unusual in so young a child. The clever dancing of Mattie Lou, who is from the Alfrey College of Expression, rounded out the program delightfully. Bach, Mozart, Oehmler, Huber, Sartorio and Ambrosio were among the composers represented. J. T.

Haywood Guest at Wilder School, Burlington

On January 9 and 10, Frederick H. Haywood gave thirty-six private lessons at the Wilder School of Music, and on Monday evening, after concluding nine hours of private teaching, he gave a demonstration lecture on his Voice Culture Course, under title of "Universal Song," before the music supervisors and teachers of Vermont at the High School auditorium. Mr. Haywood talked on "Voice Culture, a Specific Subject for High School Students," and then demonstrated the first three lessons of Volume 1 of "Universal Song" with a class of girls, supplied from the High School glee club of Burlington by Beryl Harrington, supervisor of music. After this class of girls, which had received no previous voice culture lessons, a group of young ladies who had been trained in the work by George H. Wilder, demonstrated the remainder of the twenty lessons in Volume 1. Many of the city teachers were present, as well as supervisors and private teachers from Burlington and the neighboring towns.

On January 10, after concluding another nine hours of private lessons, a lecture on volume 2 of "Universal Song" was given at the Wilder school for his advanced students and teachers. The exercises were demonstrated by Mrs. Irene Wilder, who has been a resident student at the Haywood institute since last October and who is preparing to make her debut in concert in the fall of 1922.

Sylva and Selinskys with Bel Canto Society

The Bel Canto Musical Society, Mrs. Charles G. Braxmar president and Lazar S. Samoiloff founder and musical director, gave the third afternoon of music and dance at the Waldorf-Astoria Hotel on January 14. This society, organized for the purpose of helping poor but talented music-students to acquire good musical training has grown very rapidly, and is constantly receiving application for membership from people who wish to help in the good work.

The program of January 14 was extremely interesting. Marguerite Sylva, formerly of the Metropolitan Opera, gave several scenes from "Carmen" in costume; scoring a decided success with her interpretation. Margarita and Max Selinsky, violinist, played some unusual music for two violins, some of their numbers having been especially arranged for and dedicated to them. Both are violinists of exceptional merit, whose ensemble work is so beautiful that

they were obliged to give many encores. Adamo Didur, Metropolitan Opera basso, was the guest of honor.

The next concert of the Bel Canto Musical Society will take place Saturday afternoon, February 11, at the Waldorf-Astoria Hotel, when Erwin Nyiregyhazi, the Hungarian pianist, as well as other artists will appear.

Folk Songs of Many Peoples

The Judson Quartet (Helen C. Kiesel, soprano; Helen S. Farnum, contralto; Claude A. Schell, tenor, and Harold V. Jones, basso), assisted by Franz Listemann, cellist, gave a concert of "Folk Songs of Many Peoples," at the Judson Memorial Church, Washington Square, on January 20. All were in appropriate costumes, Miss Kiesel representing Czech-Slovakia; Miss Farnum, Finland; Mr. Schell, Russia; Mr. Jones, Poland, and Ida Hirst-Gifford (director and at piano), representing the Baltic States.

"Folk Songs of Many Peoples," compiled and edited by Florence Hudson Botsford and published by the Women's Press of the National Board, W. Y. C. A., New York City, from which most of the program was taken, was created for the purpose of building a fund for the education of foreign born girls in America, and the net sales of this book are devoted to that purpose. The program consisted of songs of Estonia, Finland, Latvia, Lithuania, Poland, Russia and Czech-Slovakia; Welsh, Irish, Scotch and Indian songs, and negro spirituals.

There were solos by members of the quartet, each revealing a pleasing and well trained voice; duets and quartets with good tone blending. They invested the songs with color and atmosphere. Franz Listemann played several groups of cello solos and was recalled for encores. In fact, all numbers on the program were heartily applauded by the large audience.

Plans for Salzburg Festival

Salzburg, December 27, 1921.—The Salzburg "Festspielhausgemeinde," in charge of the annual Salzburg Festival, has just announced an ambitious program for the summer of 1922. There are to be three performances each of Mozart's "Don Juan" and "Così fan tutte" by the Vienna Staatsoper, conducted by Richard Strauss, who will also lead a work of his own, the choice being between an open air performance of "Ariadne auf Naxos," with the original Vienna cast, including Mme. Jeritza, and the Strauss suite, "Der Bürger als Edelmann," which, as everyone knows, is a tabloid version of the music which in the original reading of "Ariadne auf Naxos" formed a melodramatic prelude to that opera. Further the Vienna Staatsoper will present Mozart's one-act opera, "Bastien und Bastienne," which is to be played in conjunction with a performance of the Vienna ballet, while the Philharmonic Orchestra will give three symphony concerts. Of dramatic offerings there will be presentations of Calderon's "Das grosse Meltheater," adapted by Hugo von Hofmannsthal and staged by Professor Reinhardt. P. B.

New Classes Started at Ithaca Conservatory

Ithaca, N. Y., January 10, 1922.—The new term of instruction in the Ithaca Conservatory of Music and associated schools will begin January 26, so it is announced. There will be a number of new classes started in the various departments of instruction in these several schools and this will make it possible for new students to begin their work as readily as if they were starting with the fall term.

Following the next, or spring term, there will be a summer school session comprising ten weeks of instruction. Thus a new student registering in the classes beginning on January 26, and electing to enroll in the summer school session, may complete the freshman year by the opening of the fall term, when he or she will be duly classified as a sophomore.

There is a very large registration of new students for this new term. L. E. M.

American Academy of Dramatic Arts Gives Play

The first play to be given in the series presented during the thirty-eighth year by the American Academy of Dramatic Arts and Empire Theater Dramatic School was that of January 13, at the Lyceum Theater, New York, when "Kitty Mackay," comedy by Cushing, held the stage. The name part was played by Lulu Mae Hubbard, this young woman showing exceptional ability, with a clear, well modulated voice and distinct enunciation. The role of Martha Duncan was very cleverly played by Martha Madison, with the right grasp of the comedy spirit, and further special mention is due Agnes Grant, Gerald Lundegard and Kenneth Daigneau. Others in the cast were Jerry Isaacs, Alfred Alexandre, William H. Van, Acille Angline, Elaine Polak, Janet Short and Dorothy Haines.

Mozartium Obligated to Close

Salzburg (Austria), January 1, 1922.—The Mozartium at Salzburg, one of Austria's leading musical institutions, of whose financial difficulties the MUSICAL COURIER has reported recently, has now been forced to discharge the entire staff from July 1, this year. The half salaries which were paid to the staff for January exhausted the funds of the institution, which is now facing extinction unless it gets help from outside. What this loss means to Austria can be seen from the fact that this, the second largest conservatory in the country, had over 900 students upon its register, and contains one of the most interesting collections of Mozartiana as well as two fine concert halls. Every summer Lilli Lehmann has been teaching a master class in singing here. C. S.

Agnes Seaberg Weds

Agnes Seaberg, daughter of Mr. and Mrs. Hugo Seaberg of Ratone, N. M., prominent in musical circles, was married to Richard M. de Lambert, of the Diplomatic Service, on January 8, at the home of Dr. Irene Andersen. After the ceremony tea was served at the Plaza Hotel, and Ada Tyrone entertained the gathering in her well known pleasing way.

I SEE THAT

Muratore will not be with the Chicago Opera next season if Mary Garden continues as general director.

Mrs. William Schupp, mother of Lada, died on January 20. Jeritza has a four year contract with the Metropolitan Opera to sing fifty performances each season.

Maurice Dambois played with many orchestras during his recent tour in Europe.

Bronislaw Huberman will give his third New York recital at Carnegie Hall on February 15.

Harold Henry's recent Paris piano recital was a decided success.

Leopold Godowsky will make a tour of the Orient next season.

The pupils of Lazar S. Samoiloff gave him a surprise birthday party on January 12.

Many millions in jewels and furs were displayed at the reopening of La Scala Opera on December 26.

The coming few weeks will witness practically all of the Eastman School of Music at Rochester in use.

Alexander Sklarevski, Russian pianist, will soon return to the Orient for a second tour.

Jean Barondeas has gone to Italy to fill operatic engagements.

Mme. Calve will sing for the Rubinstein Club on the afternoon of February 18.

Nevada Van der Veer presented Frieda Hempel with a statuette of Jenny Lind.

Vladimir Dubinsky is not only a cellist, but also a philosopher and a linguist.

Johanna Bayerlee will celebrate her career in America with a Jubilee Reception on January 27.

The Fifth Church of Christ, Scientist, has secured Mary Potter as contralto soloist.

An A. K. Virgil Memorial Fund has been promulgated. Umberto Sorrentino recently won success in Los Angeles and Portland.

Jeanne Laval sang for 10,000 people in Indianapolis.

May Mukle gave a recital in Hawaii.

Kitty Beale will sing with the Metropolitan Sextet in Washington on January 29.

Hans Heas, the cellist, believes that "jazz" is due to prohibition.

Jeanne de Mare is giving a series of talks on modern French music.

An audience of 2,000 heard Charlotte Peegé when she sang recently in Milwaukee.

The next meeting of the Music Teachers' National Association will be held in New York.

In addition to her performances with the Chicago Opera, Claire Dux is booked for many concerts.

Virginia Rea is to make a tour of Texas.

Percy Grainger is playing to sold out houses.

Fred Patton celebrated his third anniversary in the concert field on January 18.

Max Gegna, cellist, has returned to New York from a tour which began last October.

The first English translation of the Nietzsche-Wagner correspondence has just been issued by Boni & Liveright.

Augusta Cottlow will play the MacDowell "Tragic" sonata at her New York recital on January 27.

Adelina Patti Noar is specializing in presenting songs by Mozart.

H. Godfrey Turner has returned from abroad.

Grace Kerns "registers" well for radiophone concerts.

The St. Olaf Choir scored an unequalled success in concert at the Metropolitan on January 17.

The receipts for the Sousa Band concerts in California were exceedingly large.

Dicie Howell will represent North Carolina at the biennial meeting of the Federation of Women's Clubs.

Jeritza will sing in concert under the direction of F. C. Coppicus.

Emil Telmanyi will be in America for the 1922-23 season.

Florence Macbeth dedicated the new auditorium at the Louisiana State College at Pineville, La.

Joseph Bonnet will give his first organ recital in New York in three years on January 31.

The New York String Quartet is now under the management of the International Concert Direction.

A Music League has been formed in Philadelphia.

Charles Mackay is in great demand in Europe.

The New Haven Grand Opera Society has been launched successfully.

The Musicians' Club will dine Mr. and Mrs. Albert Coates at Delmonico's on February 9.

Royalties each year from Caruso records are said to amount to not less than \$250,000.

Milan Lusk played at the Vesper Service in Town Hall on January 15.

Tamaki Miura's fine singing moved Charlie Chaplin to tears.

It costs less to stage an opera in Paris than in America.

Lazare Saminsky gave a lecture on "The Snow Maiden" at the Ambassador on January 17.

Hans Kindler filled twenty-four engagements from the beginning of the season up to January 1.

Marguerite Sylva will give a series of matinee song recitals in New York.

Jerome Swinford will make two appearances in Providence, R. I., on February 7 and 8.

The Flonzaley Quartet received a unique Christmas gift from Charles Sanford Skilton.

The Gallerie Intime is gaining in favor with those who wish to give intimate recitals or exhibitions.

John McCormack is head of the Caruso Memorial Foundation.

Rimsky-Korsakoff's "The Snow Maiden" was well received when it was produced for the first time at the Metropolitan last Monday evening.

The Chicago Opera opened its New York season on January 23 with "Samson et Dalila."

Howard H. Hanson, the first Juilliard scholar of music in the American Academy of Rome, is en route for Europe.

Arthur Nikisch died suddenly in Leipzig.

Vasa Priboda has returned from a successful tour of Southern cities. G. N.

CHICAGO OPERA STARS GET OVATIONS AS COMPANY BIDS ADIEU TO WINDY CITY

Garden, Muratore and Polacco the Center of Attraction as Final Curtain Is Rung Down on the Old Organization—Capacity Audiences a Feature of Entire Week

Chicago, January 21, 1922.—"Getaway" week of the Chicago Opera Association was opened with a repetition of Debussy's "Pelleas and Melisande," with the same cast heard at a previous performance and Polacco conducting. "Salome" was announced as the opening offering of the final week, but Strauss' opera has not been accepted by habitues of the opera in the repertory of the company; and though it has been announced that the work will be produced at the Auditorium next season, the stories that emanate from the present management must be taken with a grain of salt, as much water will flow under the bridge between now and next November and Miss Garden, if she should remain after May 1 as the general director of the Chicago Opera Association, will find her wings clipped, as her authority will be curtailed. "Salome," however, is announced for New York and Philadelphia and from there to San Francisco and the Pacific Coast.

"MADAME BUTTERFLY," JANUARY 17.

Galli-Curci repeated "Madame Butterfly," supported by Pavloska, Johnson and Baklanoff. Ferrari conducted.

"ROMEO AND JULIET," JANUARY 18.

Amidst greatest enthusiasm and ovations which no other artist has received here, Muratore made his last Chicago appearance as a member of the Chicago Opera Association for the present season, as Romeo to the Juliet of Edith Mason, who made also her season's farewell in the opera that has been one of her greatest successes. Dufranne, Rocca, Payan and Margery Maxwell repeated their roles. Grovlez conducted.

"THE GIRL OF THE GOLDEN WEST," JANUARY 19.

After an absence of some eleven years from the local operatic boards, Puccini's "Girl of the Golden West" was revived for one lone performance this season in order to present the new Greek tenor, Ulysses Lappas, in one of his best roles, that of Dick Johnson. Mr. Lappas has sung the role many times in Europe, so thus he found himself quite at ease on the Auditorium stage, where he achieved a success that presaged well for further acquaintance. European audiences know less about the life of California mountaineers and miners than Americans do, and for that reason Mr. Lappas' costume and portrayals were much discussed and even criticized. Mr. Lappas has much in his favor—a good voice, which is brilliant in the upper register, and the lovers of high tones were delighted whenever he had opportunities to use them, showing their pleasure by salvos of plaudits. Mr. Lappas is a good acquisition, whose return next season is practically assured.

Rosa Raisa made one of the most distinct hits of her long and successful American career as Minnie, the Girl of the Golden West. In order to facilitate Lappas' debut in this opera, our Rosa had to study night and day for this heavy and long role, as only fifteen days ago she was asked by the management to make an unheard of effort, and when she consented the management felt sure that she would come out of the ordeal with flying colors. She did much more than that. She made Puccini's unsuccessful score one of the most enjoyable and interesting operas of the present season, and this is doubly remarkable, as at its first presentation here it had been pronounced by both the public and press alike a huge fiasco. Her portrayal of the part would have been a credit to any woman on the legitimate stage, as it was excellently presented. It was a forceful characterization of an innocent girl mingling with miners frequenting barrooms, whose acknowledgment of love for Dick was as powerfully presented as her overwhelming astonishment when informed that her new acquaintance was an outlaw; later on she sounded the note of pathos when her lover was wounded by Rance, and in the ensuing scene with that Sheriff, when she cheated him at a game of cards in order to win her bet. Sensationalism in the theater where melodramas are presented is achieved quite often with cheap tricks, with gestures often more hilarious than dramatic, with sobs that resemble a goat's "maas" and tragic moments obtained with the flashing of revolvers in the face of the villain. Not so with Raisa, who had made an extensive study of the role and brought out all its possibilities, both vocally and dramatically, to her own personal glorification, that of the company, and even to that of the librettist and composer. This being the last week of the season

here, and as "The Girl" is scheduled for Wednesday, January 25, in New York at the Manhattan, the writer will not dwell further on Mme. Raisa's work here, but let it be said that her farewell performance for the present season will live long in the memory of all those lucky auditors who heard this superb artist at her very best. Raisa once more sang herself into the hearts of the Chicago public, which considers her one of its own and which will wait impatiently for her return on the same stage next season.

Giacomo Rimini was a pillar of strength as Jack Rance—a role, by the way, which he created at his first performance in Italy; thus, his ideas as to the part are the accepted ones. His Sheriff has allure, even though it has its repulsive side, which makes his declaration of love for Minnie and the latter's refusal quite understandable. He depicted most successfully his passion for the girl and his hatred for his rival, and the gambling instinct of the man as well as his sense of honor were also brought out so clearly as to make the story most comprehensible. Rimini this season has achieved fame both as an actor and as a singer, and this is the just reward of his indefatigable efforts, unabating will and desire for improvement. He, too, will surely come back next season, to the general satisfaction of all.

The cast, which was a long one, was, without exception, meritorious. Well remembered for efficiency were the Castro of Nicolay, Harry of Dua, Joe of Rocca, Cival's Bello, Mojica's Trin, Lazzari's Ashby, the superb singing of Paul Payan as the minstrel, Wallace, the well thought out characterization of an Indian by Edouard Coteuil, and the good singing of his squaw by Irene Pavloska.

The orchestra revealed itself the virtuoso instrument that it is, as handled by Giorgio Polacco, whose achievements this season have been so numerous that the management should extend him a vote of thanks for having presented performances homogeneously good and also for having saved the same management thousands of dollars by affronting the public with less rehearsals than is generally customary at the Auditorium and always demanded from other conductors in other opera houses. Polacco has been one of the big factors in making the present season so brilliant, and some day the story of his seemingly unappreciated efforts on the part of the management will come out to the great surprise of the public and even of the personnel of the Chicago Opera Association, all of whom love him as the great artist that he is and as a friend whose loss would be keenly felt by all those who have been in contact with this genial musical director.

"LA TRAVIATA," JANUARY 20.

Amelita Galli-Curci made her last appearance here this season as Violetta in "Traviata." The Auditorium could have accommodated three times the number of patrons had the seating capacity made it possible, as hundreds were turned away from the box office and speculators were unable to accommodate many of their regular customers. All through the last week of the season the sold-out sign was posted and many believe that the season could have continued here for another five weeks to packed houses. This, however, is problematic, but that conjecture was voiced on every side and is reported here solely as a favorable omen for next season.

Tito Schipa, called the "king of the lyric tenors" and "the prince of the recitatives," sang as an Emperor the role of Germont, Jr. Joseph Schwarz was again the noble father to which he has accustomed us. Constantin Nicolay, the best of "Doctors" of the company, was again an effective physician, but his repeated efforts were not sufficient to save the life of the tubercular Violetta. Ferrari conducted.

"LOUISE," JANUARY 21 (MATINEE).

The lone performance this season of Charpentier's "Louise" would have fared better had it been altogether postponed until next season. Due to no other cause than excessive work, even though the dailies think differently, Polacco had to relinquish the baton to Gabriel Grovlez. Polacco has conducted so often this season that one wonders how he was able to keep up physically with the work placed on his shoulders. Inasmuch as he conducted the performance of "Tristan and Isolde" in the evening and as he is scheduled to conduct the performance of "Samson and Delilah," which will open the season at the Manhattan

next Monday, it was beyond his energy to conduct both afternoon and evening bills, and, as before stated, to this must be attributed his absence from the conductor's desk when "Louise" was presented. With only a few days' notice, Grovlez did well with the score and the management should be thankful for his efforts.

Mary Garden counts Louise one of her best roles, but she was badly handicapped with a heavy cold and sniffled all through the performance. Ulysses Lappas, who made a very successful debut as Dick Johnson in the "Girl of the Golden West," did not seem at ease when singing the French language, and both histrionically and vocally he left much to be desired. Mr. Lappas is a young man who possesses a voice which in the upper region is beautiful; his high B flats are round, big and easily produced, but the medium is a little weak; and his Julien not on par with his Dick. Mr. Lappas, so we are informed, had only a few days to prepare this trying role, and this should atone much for his work. The role of the father, for the first time since the inception of the Chicago Opera Association, was entrusted to some one else than Hector Dufranne, who, though still a member of the company, was substituted by Georges Baklanoff. Mr. Baklanoff's make-up was excellent, but his "Father" is not the typical French laborer that the Chicago public has been made to love as represented by Dufranne. Mr. Baklanoff, however, is a sterling artist who knows his business, and he brought to the role several excellent new ideas, and vocally he was up to standard. The other roles were well performed, even though throughout the opera lack of preparation was manifested in many shortcomings that made the last but one performance of the season probably the only black spot among this season's productions.

"TRISTAN AND ISOLDE," JANUARY 21 (EVENING).

The 1921-22 operatic season closed with a repetition of "Tristan and Isolde," given at popular prices with the same cast that had been heard previously at full tariff.

RENE DEVRIES.

Dilling's Conquest of the Harp Complete

"No word of praise could add to the warmth of Pittsburgh's friendship for Miss Dilling. Of charming personality, her conquest of that sweetest of all musical instruments is complete." Thus wrote the music critic of the Pittsburgh Dispatch after Mildred Dilling's recent appearance there in concert. And the other reviews in the newspapers were just as enthusiastic in commenting on the very artistic work of the noted harpist.

Some of Arthur Hackett's January Dates

Arthur Hackett was the tenor soloist at the performance of "The Messiah," given at Mankato, Minn., January 18. He appeared in recital in Providence, R. I., January 21, and in Boston the following day. From Boston he went to Pittsburgh, where on January 24 he was to sing for the benefit of the Columbia Hospital of that city.

Mary Cavan Sings American Songs in Prague

The John Church Company recently received word from Mary Cavan and Otakar Marak, that at a concert given on December 1 in Prague by the two artists, who are well known in America, the former sang with success two songs by American composers and published by the John Church Company. These were Mana-Zucca's "Invocation" and Charles Gilbert Spross' "Will o' the Wisp."

More Engagements for Schumann-Heink

By a rearrangement of plans that will change her present solidly booked itinerary, Ernestine Schumann-Heink will sing in Louisville, Ky., and Indianapolis, Ind., on March 13 and 19. From recent newspaper notices it is shown conclusively again that the amazing popularity of the famous contralto is ever on the increase, as her crowded houses attest.

Saul Roselle Soloist at Astor

At the Hotel Astor, on Monday afternoon, January 16, Saul Roselle, a baritone pupil of Mrs. W. E. Bacheller, delighted a good sized audience, and will surely reach a high standard in his singing, as his baritone voice is mellow, sonorous and flexible.

Pattiera for Lynchburg

Tino Pattiera, tenor of the Chicago Opera Association, has been engaged for a recital in Lynchburg, Va., February 20.



MARGOT SAMORANYA

Soprano

NEW YORK HERALD—William J. Henderson—

There is no question that the young woman possesses good vocal material, a voice light but of very pretty quality and much taste in the treatment of her songs. Her program revealed taste and discrimination in the field of lyric composition as well as high artistic ideals.

NEW YORK MAIL—

With rather a delicate soprano voice, Margot Samoranya sang at Aeolian Hall in the afternoon. She was especially charming in her five Greek melodies by Ravel, in which her bright diction was delightful.

NEW YORK GLOBE—

Miss Samoranya disclosed a sweet soprano voice and a delightful feeling for the graces of song, and her singing was

marked by refinement and good taste, qualities never too common.

NEW YORK TRIBUNE—H. E. Krehbiel—

Her voice seemed promising, clear and pleasing, although limited in volume.

NEW YORK TIMES—

Margot Samoranya, a light high soprano, with a leaning toward operatic airs, sang agreeably at Aeolian Hall yesterday afternoon.

NEW YORK WORLD—

Her interpretations showed sincere intent and good schooling.

NEW YORK AMERICAN—

A pretty voice is hers, appealing in quality, and she sings with discretion and taste.

Address: 57 West 58th Street, New York or EMPIRE CONCERTS, 35 Mt. Morris Pl. West, New York

AN EDITORIAL AND SOME FACTS ABOUT The Chicago Symphony Orchestra

(FOUNDED BY THEODORE THOMAS)

FREDERICK STOCK, Conductor
ERIC DE LAMARTER, Assistant Conductor

The Editorial

FROM

THE CHICAGO EVENING POST

December 14, 1921

Realizing the Great Dream for Our Orchestra

The Chicago Symphony orchestra, in the thirty-first year of its honored life, is doing things which most Chicagoans do not know.

Do you, gentle reader, for instance, know that the public today has the opportunity of hearing one of the great orchestras of the world by paying as little as 50, 25 or even 15 cents? Could Theodore Thomas and the men who backed him have dreamed of a better democratization of their effort than this?

It is true, of course, that there are still more people who wish to hear the concerts than can be accommodated. But it is also true that the orchestra has reached out to an unrealized degree, both to create and to meet the need of our people for good music. It has gradually built up a season's

schedule larger than that of any other first-class organization of its kind in the country.

The Chicago Symphony orchestra now gives fifty-six Friday and Saturday symphony concerts in its regular subscription season; there are, also, ten symphony concerts at the University of Chicago; there are sixteen "Popular" concerts; there are twelve children's concerts. This makes a total of ninety-four for the season, in addition to sixteen concerts in Milwaukee and Aurora.

The Civic orchestra is another important community service which the Chicago orchestra gives, in conjunction with the Civic Music association. This organization, now in its third year, trains orchestral students, not only through the association, which

backs it, but also through the constant use of Orchestra Hall, the musical library there and the aid of Conductor Frederick A. Stock and his assistant. It is thus a fact that the "plant" of our orchestra is in active use for musical purposes from one week's end to the other.

The thing that should interest Chicago in all this is the practical development of the great ideal which Thomas and Stock and the orchestra association have always held before their eyes. They wished to see good music the possession of the community rather than of a specialized few. They saw a duty not only to Chicago but to the middle west and the nation itself. That they should be fulfilling this ideal without abatement of quality, without lowering concessions should be a matter of great city pride. The people of Chicago should realize and appreciate their service.

The Facts

Founded in 1891 by Theodore Thomas, supported by a number of public spirited Chicagoans.

Now in its thirty-first year, and during that time has had but two conductors—Theodore Thomas for fourteen years and Frederick Stock, the present conductor, seventeen years.

Its full membership is ninety players. Its conductor, Frederick Stock, was chosen from the ranks of the orchestra after the death of Theodore Thomas, and after consideration of all the greatest conductors of Europe. This is probably the only instance on record where an orchestra of the rank of the Chicago Symphony has so honored an unknown man.

For the first fourteen years of its existence it was known as "Chicago Orchestra"; for the next seven and one-half years as "Theodore Thomas Orchestra"; and is now known by the title of "Chicago Symphony Orchestra, Founded by Theodore Thomas."

Has played thirty consecutive years (now in the thirty-first) in Chicago, and is the third oldest orchestra in America.

Gives six series of concerts in Chicago, five of which are given in its own home—Orchestra Hall:

- One of twenty-eight successive Friday afternoon Symphony Concerts;
- One of twenty-eight successive Saturday evening Symphony Concerts;
- One of ten Symphony Concerts at the University of Chicago;
- One of sixteen Popular Concerts;
- One of six Children's Concerts (Series A);
- One of six Children's Concerts (Series B);

making a total of ninety-four concerts, all to capacity audiences.

Gives a series of ten symphony and two children's concerts in Milwaukee (two hours distant from Chicago), and a series of three symphony and one children's concerts in Aurora, Ill. (but one hour from Chicago).

Rehearses the first four mornings of each week.

Owens its own home—Orchestra Hall, located on Michigan Avenue, in the heart of the city, with seating capacity of 2,582; built in 1904 by popular subscription. About 8,500 different people contributed to the fund in amounts ranging from ten cents to \$25,000, all of which was an outright gift. Orchestra Hall represents an investment of nearly \$1,000,000, and is now valued at close to \$2,000,000.

There are in the ranks of the orchestra ten men who have been with it since its organization thirty-one years ago (some with Theodore Thomas several years before that), and eleven more who have been with it more than twenty-five years. Forty have been in continuous service under Mr. Stock for the last seventeen years, the average changes during that period being about three players a year.

The affairs of the orchestra are controlled by a governing body of forty men, known as The Orchestral Association. Appointment to that body is for life, and membership is considered an honorable distinction. Membership carries with it no financial obligations of any nature. The orchestra always has been distinctly a "community affair" in Chicago, the financial burdens of its earlier years being distributed among many people, its financial support never having been regarded as the "pet hobby" of any one rich man.

Has an old age pension fund; the amount of pensions depending on years of service, with provisions in event of death for widow and minor children; the fund is maintained by income from contributions. Life insurance is also carried on each member of the orchestra. For neither of these are the players assessed.

Ninety per cent. of the boxes, main floor and balcony seats for the Friday afternoon and Saturday evening symphony series have been sold on season subscription, with a waiting list of several hundred. The gallery for both series is held for single sale (presumably to music students), the tickets (more than one thousand in number) being offered but one week in advance.

The building of Orchestra Hall eliminated the item of rent for concerts and rehearsals, and thus enabled the Association to greatly widen the scope of its activities—witness the Popular, the Children's and the Civic Orchestra concerts. Rental of the hall for other public entertainments and rental of office space in the building has also provided an income which has aided materially in the maintenance of the Orchestra.

The Popular Concerts (now in their ninth season) reach a clientele scarcely touched by the symphony series. The tickets are in great demand, but "regular" concert goers find difficulty in securing them. The purpose of these concerts is to reach the masses, the tickets being distributed (sold) through welfare departments of industrial plants, social settlement houses, etc. There are about eighty-five such "agencies," each receiving tickets, on the average, for every other concert. The inquiries of employees have brought about a waiting list for "agencies" from twenty-odd business firms.

The Children's Concerts were an experiment of the season 1919-1920, meeting with instant success. The present (the third) season of these concerts embraces two series, each of six programs, all tickets for which (the gallery excepted) have been sold on season subscriptions; adults are admitted only when acting as escorts to children. The programs are of about an hour's duration, and are interspersed with explanatory remarks by Director Stock.

Of general interest, and, in the minds of those Chicagoans conversant with musical affairs, of great value to the general cause of orchestral music in America, is the work of the Civic Orchestra of Chicago (now in its third season), the maintenance of which is assured by the co-operation of the Civic Music Association of Chicago and the Orchestral Association. The former undertakes the financial, enrollment and public performances details, and the latter gives the free use of Orchestra Hall for rehearsals and the use of its extensive library, and concurs in the gratuitous services of its conductor and assistant conductor for rehearsals and concerts, and its management in the promotion of public performances. Four rehearsals a week are held during the concert season—October to May; and six public performances are given in Orchestra Hall. Five symphony orchestras have already taken players from the ranks of this "student" orchestra—Chicago, Philadelphia, Cleveland, Minneapolis and St. Louis—for a total of ten players.

By the terms of the will of a former President of the Orchestral Association, the Association will eventually come into possession of an estate valued at about \$750,000, for the purpose of establishing a music school devoted to instruments of the orchestra.

Frederick Stock, the conductor of the Orchestra, was born in Julich, Germany, November 11, 1872. His career has been one of the most remarkable of modern musicians. His father was a bandmaster, and was his son's first tutor. At fourteen he entered the Cologne Conservatory, from which institution he was graduated as a violinist. He later studied theory and composition under Humperdinck, Zoellner, Jensen and Woellner. He came to America in 1895 to become a member of the Chicago Symphony Orchestra. Four years later he was made its assistant conductor under Theodore Thomas, and on the death of Mr. Thomas, in January, 1905, succeeded him in the conductorship. Mr. Stock is also a composer of international reputation. Like most men of exceptional success, he has a very pleasing personality and wins the friendship and support of all those with whom he comes in contact.

(Revised: January, 1922)

Dobkin Wins Success in Concert and Opera

Prior to his recital at Aeolian Hall on December 23, when he was most favorably received by the press and public, Dmitri Dobkin, the Russian tenor, had appeared here a short time before as soloist with the New York Philharmonic Orchestra. And even before then he had gained



DMITRI DOBKIN,
Russian tenor.

success in Canada, Italy, Russia and Scandinavia, both in opera and concert. However, despite this fact, Mr. Dobkin expresses himself as being especially happy over the manner in which he was received in New York. As a result of this success he is planning to give a second recital in February, when he will confine himself to a program of more lyric works, rather than mostly Russian, as previously. Featured on this program will be operatic arias from "Pearl

Fishers," "Manon" (Massenet), "La Juive" and "Eugen Onegin," which, by the way, will be rendered in the original language.

Mr. Dobkin will again be assisted at the piano by Jacques Wolfe, a young American pianist and composer, who is a graduate of the Institute of Musical Art. In his praise of the masterly manner in which Mr. Wolfe rendered the accompaniments to difficult Russian songs, the tenor expressed the hope that the critics would not let him pass quite so unnoticed as they did at the former recital.

Although Mr. Dobkin enjoys singing in concert, he says that critics and his close friends consider that opera is his field, and therefore he hopes some time before long to be able to have such an opportunity in America. At present he is doing a limited amount of teaching along with his singing in public, simply because he has become interested in several voices. Mr. Dobkin says teaching is difficult for him because he cannot bring himself to time it as so many teachers are doing nowadays. If he is working with a pupil he does not want to stop at the end of fifteen minutes or half an hour, but continues as long as need be. And the only way he feels a pupil can progress rapidly is by taking a lesson daily. Mr. Dobkin's time is more or less limited by his own work, so he says he does not wish to devote any more time just yet to that branch of art.

Appropos of teaching, Mr. Dobkin recalled to mind a well-known singer who had recently likened singing to an automobile, saying the voice was the motor, the breathing the gasoline, and with these one could go ahead. Of course, this singer added, according to Mr. Dobkin, that there were good and bad motors. In replying to this singer's argument, Mr. Dobkin says merely: "I have a good motor—a Pierce-Arrow—and yet not knowing how to drive, I can't run the car. It's the same with singing; if one has no control of the vocal chords one can't even express a few words properly in singing."

The tenor himself has studied with the best teachers, having worked for five years in Milan with Augusto Brogi, one of the greatest artists from Tamagno to Cologni. Mr. Dobkin's operatic debut was effected at the Teatro Rossini, Venice, after which he appeared in Genoa.

Eastman School Buildings Nearly Completed

The coming few weeks will witness practically all of the Eastman School of Music at Rochester in use, affording almost doubled facilities for instruction. When the school was opened in September only the third and fourth floors were ready. Teachers and students cheerfully accommodated themselves to untoward conditions with the realization that what was available was much better than had been expected. The most was made of Thanksgiving and Christmas vacations, when the workers were undisturbed and there was no necessity for a minimum of noise lest studio routine be disturbed. The nights were utilized, too, so that there might be a minimum of delay in completing the building, and now the end is in sight and in a short time the first and second floors will be in use. Indeed the Sibley Musical Library is already housed in its spacious home on the first floor, occupying the rear wing, and the library is functioning, too, since a considerable number of its patrons have found their way to it, and the student body of the school is beginning to realize the great asset afforded by this excellent selection of musical literature.

Kilbourn Hall will be rapidly completed as soon as the organ is installed in the organ chamber. This great instrument is nearing shipping conditions at the Skinner factory. It will not be necessary to delay the finishing work on the hall itself once the organ is set in place, and it will be a race between the workers who put the finishing touches on Kilbourn Hall and the organ men who adjust the mechanics of the organ. As soon as a definite date can be determined for the opening of Kilbourn Hall to the public, announcement will be made of the concert schedule which is being prepared by Alf Klingenberg, the director of the Eastman School. That Kilbourn Hall will be in constant use is assured by the fact that Joseph Bonnet is to conduct his master classes in organ therein. Mr. Bonnet arrives in Rochester ready for his work at the Eastman School on February 6, the opening day of the second semester.

Gladys St. John Sings at Eclectic Club

The Eclectic Club, Mrs. Albert Canfield Page president, presented an interesting program at the Waldorf-Astoria, Wednesday morning, January 11. Mrs. Charles G. Braxmar, chairman of music (also president of the Bel Canto



BEATRICE CARELLI,

soprano, who has just arrived in Los Angeles from New York to fill a series of engagements in most of the principal California cities. On her trip West she stopped at Phoenix, Ariz., and according to press reports was very successful. Miss Carelli is featuring at all her concerts "Naples Must Sing Forevermore," the new Neapolitan song by G. M. Curci, written as a tribute to the memory of Caruso, which is of great appeal. (Photo by H. Tarr.)

Society), introduced Gladys St. John, coloratura soprano, who has been winning much praise in musical circles here this winter. The "Caro Nome" aria from "Rigoletto" served to show her splendid technique, and she gave excellent interpretations of "Robin, Robin, Sing Me a Song," Spross; a pastoral from "Rosalinda," Veracini; and John Prindle Scott's "The Winds in the South." She was accompanied by Edna Horton.

Levitzki's Waltz Popular in Australia

When Mischa Levitzki, after his New Zealand tour, returned to Sydney for a final farewell (his twelfth appearance there since June), his audience was given an opportunity to make up its own program from numbers which he had played at his earlier recitals, or numbers which it wished to hear him interpret. A plebiscite vote was taken by J. & N. Tait, the Australian managers, and the result was highly interesting. In all, 254 requests were made and the result would seem to indicate that Beethoven and Chopin were the favorite composers, since each received over seventy votes. In point of the popularity of a single number, Levitzki's own waltz in A major led all the rest with twenty votes. Beethoven's "Appassionata" sonata was a close second with seventeen, and third place was given to the Schulz-Evler transcription of the "Blue Danube" waltz with a total of fourteen. The most popular Chopin number was the polonaise in A flat. The program as finally arranged, with every number on it by request, was as follows: Organ toccata and fugue, D minor, Bach-Taussig; gavotte, Gluck-Brahms; "Sonata Appassionata," Beethoven; "The Erlking," Schubert-Liszt; "Traumerei," Schumann; andante and rondo capriccioso, Mendelssohn; the nocturne in F sharp, etude in G flat ("Butterfly") and scherzo in C sharp minor, Chopin; waltz in A major and waltz de concert, Levitzki; "Troika en Trainaux," Tchaikowsky, and "Blue Danube" arabesques, Schulz-Evler. The encores played were waltz in G flat, harp etude and "Black Keys" etude by Chopin; "La Jongleuse," Moszkowski; "La Campanella," Paganini-Liszt, and sixth Liszt Hungarian rhapsody. Mr. Levitzki's own waltz has been published by Nicholson's, of Sydney, and during the first week that it was off the press over 2,000 copies were sold.

Lashanska Wins Success in Topeka

Topeka, Kans., January 10, 1922.—It was a large and enthusiastic crowd that greeted Hulda Lashanska at her song recital here, January 9, in the third number of the Topeka Concert series, of which Henry J. Dotterweich is manager, and which are held at the City Auditorium. Mme. Lashanska's recital is different from that of the average artist. She gave her listeners exactly one hour of music and wasted no time with rests. She did not give many encores, but proceeded with her program as announced. The audience was more than pleased with her rendition and was delighted and highly entertained. Mme. Lashanska is an attractive woman, seems young as a school girl, dresses well, and is "easy to look at." Her soprano voice shades into the contralto at times. C. E. H.

Two Dates in One Day for Lutheran Choir

The St. Olaf Lutheran Choir is scoring a tremendous success on tour. Manager M. H. Hanson has received so many requests for concerts by this organization that he has had to do some very close booking. For instance, on the afternoon of January 28 the choir will sing in Pittsburgh, Pa., and in order to insure reaching Canton, Ohio, in time for the evening engagement it was necessary to charter a special train.

Stanbury in Joint Recitals with Willeke

Douglas Stanbury, one of the most interesting of the younger baritones, will be heard in joint recital with Willem Willeke, cellist, at Hamilton, Ont., on February 16, and in recital at Belleville, Ont., on February 20.

FRANCO DE GREGORIO

VOCAL TEACHER
and COACH

of whom

GEORGE REIMHERR says:

"An Artist and Master in whom
I have the utmost confidence."

Studio 15 1425 Broadway Tel.: Bryant 7169

Mr. Musician—Read This

MODEL L



THE HAMLIN HYGROSTAT

A device for PROTECTING Musical Instruments against the DANGERS attendant upon DAMPNESS and other Deleterious Elements

Model L for the larger instruments, as PIANOS, ORGANS, WALL or SHOW CASES, DISPLAY WINDOWS, CLOSETS, VAULTS, LOCKERS, etc.

Model S for the smaller instruments, as

**VIOLINS, CELLOS,
BANJOS, DRUMS,
HORNS, ETC.**

Can Be Recharged in a Moment

simply carry it in your case

Harmless, Odorless, Fumeless, and Not Inflammable

ELIMINATES

Gut Strings from Swelling and Snapping
Metallic Strings from Rusting
Warping of Wooden Parts and Actions
Glued Joints Softening and Giving Away
Danger of Sounding Board Splitting

Drum and Banjo Head Sluggishness
Keys from Sticking and Warping
Spittle in Horns, etc., Getting Foul and Gummy
Tarnishing of Polished Band Instruments
Moths Attacking Felt Hammers

MODEL S



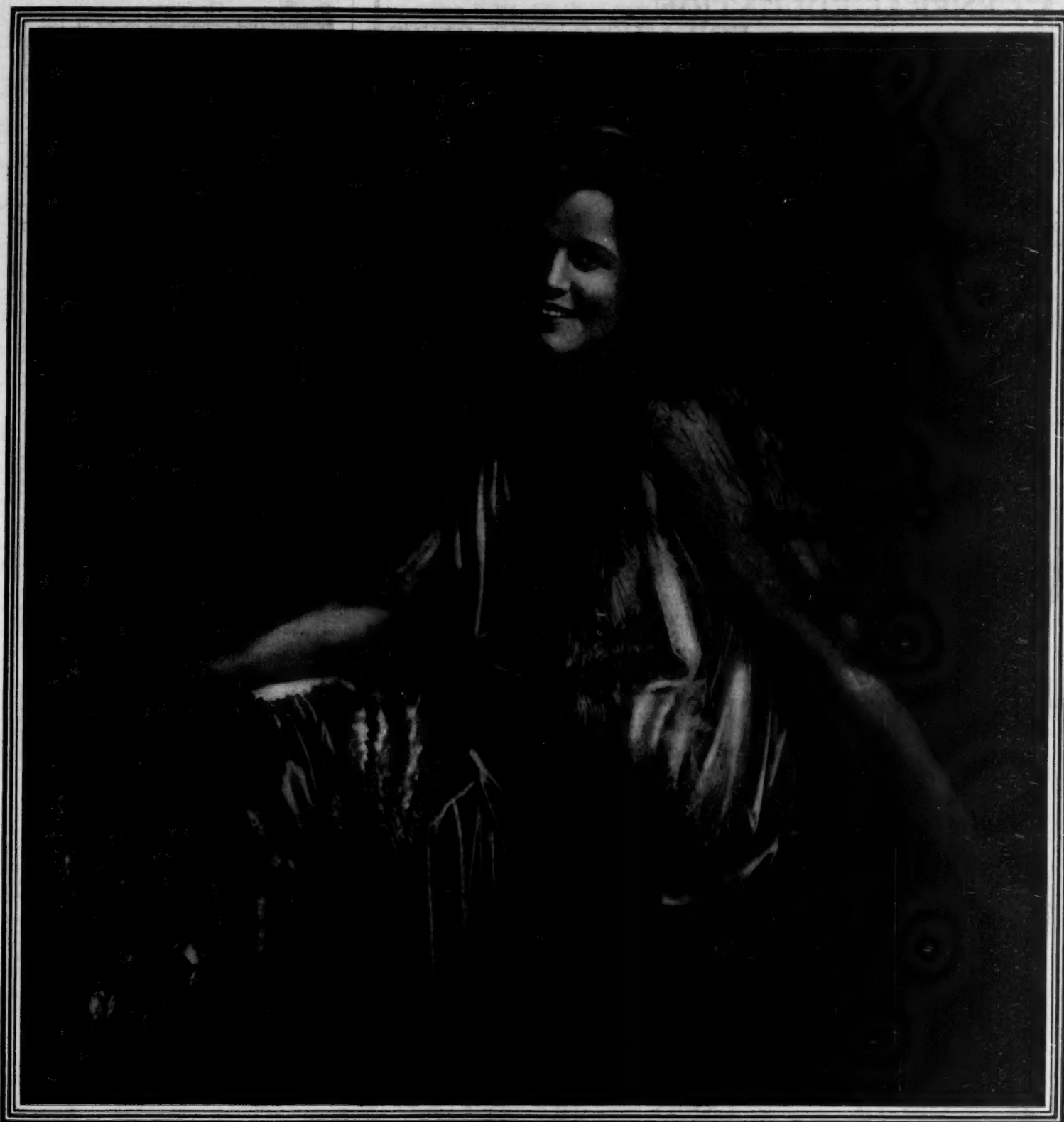
Patent Pending

IF YOUR DEALER CANNOT SUPPLY YOU WE WILL SHIP DIRECT TO YOU POST-PAID ON RECEIPT OF PRICE

MODEL L \$3.50 EACH NET MODEL S \$2.00

MANUFACTURED BY

THE HAMLIN HYGROSTAT CORPORATION, 438 West 125th Street, New York City



Maria Jeritza

The famous Viennese soprano who recently made her American debut with the Metropolitan Opera Company will shortly make her debut to Victor Record audiences. The greatest artists choose to make records for the Victor.



"HIS MASTER'S VOICE"

This trademark and the trademarked word "Victrola" identify all our products. Look under the lid! Look on the label!

VICTOR TALKING MACHINE CO.
Camden, N. J.

Victor Talking Machine Co., Camden, N. J.

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below. The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

Marie Sundelius

1. I believe, provided that the child's musical training is started early enough, say at the age of seven or eight, and thus a solid foundation is laid, that a moderate practice during the ages from thirteen to twenty-one will enable the child to keep up and even strengthen this foundation, so that a virtuoso technic can be acquired by exclusive application after twenty-one. Where the child shows a very unusual talent, there is, of course, some excuse for neglecting school work in favor of musical study. But on the other hand the child prodigies who amounted to much in later life are easily counted.

2. The child should easily be able to spare at least an hour a day for study of music, besides giving the proper time to school work, which, I believe, would be enough to keep up previously acquired technic and even improve it.

3. Absolutely.
4. I believe all music students should aim in the first place to become players, not teachers. In the course



© Mishkin

of natural evolution their fitness for the one profession or the other will ascertain itself. And the teacher who also knows how to play will always have the bigger message to give.

Lenora Sparkes

1. I think these ages mentioned are essential to the student who wants to acquire a virtuoso technic.
2. I should not think so, ordinarily speaking. There may be exceptions, of course.
3. Yes.
4. I should say all students should aspire primarily to be players.

CHICAGO OPERA OPENS IN NEW YORK

(Continued from page 5)

seemingly perfect control. He will doubtless be heard in bigger roles.

Hector Dufranne was the High Priest, and the smaller parts were in the competent hands of Deffere, Mojica, Oliviero and Civaio.

The ballet work was picturesque, with high lights in the grace and skill of Andreas Pavley and Serge Oukrainsky. This report, however, would not be complete without a word of tribute to Jacques Cointi, the stage director of Hammerstein reputation, whose skill was reflected noticeably in the general effect of the performance.

Praise is often misplaced, but in the case of Polacco and his orchestra, Muratore and D'Alvarez, Paul Payan, Cointi and the chorus, it is justifiable. "Samson and Delilah" was an admirable performance.

Most encouraging of all, however, was the tremendous improvement of the organization as a whole. Everything was better than last season—the orchestra, the stage management, and the principals themselves, doubtless inspired by the general raise in level of the company. In a word, it was a brilliant entry into New York.

Philadelphia Music League Formed

About 150 Philadelphians interested in musical educational and civic affairs met at the Mayor's chamber at City Hall on January 11 and took steps preliminary to the formation of a Philadelphia Music League which will combine the efforts of the various forces interested in the advancement of music in that city. Invitations for the meeting were issued by Mayor Moore. Owing to a family bereavement, the Mayor was unable to preside and the meeting was opened by Mrs. Irwin Garrigues, president of the Matinee Musical Club, who pointed out that her organization, the Philadelphia Club and the Philadelphia Music Teachers' Association had been instrumental in planning this new league. James Francis Cooke, editor of the *Etude*, was elected temporary chairman. Major Barclay H. Warburton, director of the city's Department of Welfare, representing the Mayor, announced that His Honor was heartily in sympathy with the object of the meeting. Edward Bok, editor of the *Ladies' Home Journal*, was another speaker. On nomination of Mrs. Prentiss Nichols, president of the New Century Club, Mrs. Frederick Abbott, an officer of the Academy of Music Corporation and for many years prominent in the National Federation of Music Clubs affairs, was made supervising director of the new league.

New York College of Music Recital

Eleven numbers, consisting of piano, violin and vocal music, constituted the January 20 program of the New York College of Music, C. Hein and A. Fraemcke directors, given in Carnegie Chamber Music Hall before an audience which overflowed into the vestibule. Libbie Lewis played Bach's "Italian concerto" in a manner altogether astonishing for a young girl of fourteen years. David Gindin, Carl Oberbrunner and Joseph Meresco are all able pianists, and earned rounds of applause by their playing of works by Grieg, Chopin, Godowsky, Grainger and Schubert-Tausig. The vocal numbers were an agreeable surprise, especially the singing of Lucille Salzberg (Mozart and Verdi arias). Her aspirations to become a member of the Metropolitan Opera House forces may soon be realized, as were those of Viola Philo (Mr. Hein's pupil) last year. She sings artistically in a manner worthy of any professional. Misses Lillian Walker, Lillian Egli, and Howard Kay pleased very much with their violin solos. Nancy McCord, Walter Metcalf and Elsie Matt were also on the program, in which the New York College of Music exhibited pupils whose performances make the recitals a real treat. So thought the overflowing audience, which applauded with vigor.

San Carlo Company Scores in Los Angeles

(By Telegram)

Los Angeles, Cal., January 21, 1922.

MUSICAL COURIER COMPANY,
437 Fifth Avenue, New York.

Largest house ever assembled in Auditorium during any grand opera season. Los Angeles greeted Tamaki Miura in "Butterfly" today with hundreds turned away. Opera sung and played produced tremendous enthusiasm. Vociferous applause and entire satisfaction. Miura again a revelation. Much improved since last visit, showing occupies commanding position among Butterflies of operatic world. Gallo season of two weeks has been most successful artistically and financially.

(Signed) L. E. BEHYMER.

THE "SNEGOUROTCHKA" PREMIERE

(Continued from page 5)

harvests. So the Czar promises Snegourotchka to any one who can melt her heart and win her love.

Snegourotchka herself feels something lacking within her and she appeals to the Fairy Spring to aid her. Spring calls upon the flowers and through their counsel and influence love's emotion gradually takes possession of Snegourotchka. She yields to the pleadings of Mizguir, who follows her into the woods, but when he brings her forth from the forest to show her as his prize to the Czar, at the lover's first kiss she faints away, melting like the snow that she is under the sun's warm rays—Mizguir is left with nothing to console him save her wreath and veil. In despair he follows her into the river's flood.

MUSIC IS MILD MANNERED.

The foregoing story has a certain naive charm for persons who like folk and fairy lore, but it has its limitations in the minds of those who look for drama in opera and expect its characters to be involved solely in the human actions, conflicts and emotions. The prologue of "Snegourotchka"—the accent is on the second syllable of the name, by the way—shows an al fresco scene, peopled by birds, King Winter, the Spring Fairy, the Snow Maiden, a Faun and other fabulous folk. When they disappear, the peasants come on and Snegourotchka begins her life among humans, but of course her relations to them are unreal and supernatural.

In order to reproduce faithfully in tone the spirit of the story he chose for operatic treatment, Rimsky-Korsakoff cut his musical pattern along small and delicate lines, and filled his score with lightly lyrical strains, bits of humorous characterization, much chord chanting of folk tunes, and here and there some typically Russian dance measures. At no time does the music reach tragic heights, and only at times does it reflect any dramatic force or deep feeling. It makes the impression throughout that the composer treated his material somewhat playfully, as though he were telling a fairy story to grownup children, and employing his powers of whimsical fancifulness rather than of dramatic and emotional utterance. The music is constantly melodious, but of a tunelessness very simple and direct. The harmonization is kept transparent and free from complexity, and the orchestration is done with sparing use of color brilliancies and instrumental intricacies. Not a trace of the daring tonal abandon and glowing emotions of "Coq d'Or" and "Scheherazade" are to be found in the score of "Snegourotchka." It is mild mannered, decorous, appealingly "innocent" music. As such it will find favor with any one desiring a tunelessly uneventful several hours, without upheavals of the mind, ear, or feelings. To some of us this latest opera is too placid, too lacking in pith and point, too aloof, too unreal, and, if the truth must be told, too dragging and monotonous.

It may be that Conductor Bodanzky conceived the whole production in a restrained spirit and took some of the "bite" out of the orchestra, but, at any rate, the effect makes for distinct lack of stimulus, of excitement, of passion, of thrill. With some slight changes in the story and a few additions, "Snegourotchka" would be an ideal children's opera, but not nearly as interesting or effective as "Hansel and Gretel" and "Königskinder."

SINGERS MAKE FINE SHOWING.

The cast, a most excellent one, was as follows:

Snegourotchka	.....	Lucrezia Bori
Fairy Spring	.....	Marion Telva
Old Man Winter	.....	Leon Rother
The Czar	.....	Orville Harrold
Mizguir	.....	Marlo Laurenti
Lel	.....	Raymonde Delanois
Bobyli	.....	Angelo Bada
Bobylicka	.....	Kathleen Howard
Koupava	.....	Yvonne D'Arle
The Faun	.....	Giordano Paltrinieri
Bermiate	.....	Louis D'Angelo
Carnival	.....	George Meader
A Page	.....	Grace Anthony
First Herald	.....	Vincenzo Reschiglian
Second Herald	.....	Pietro Audisio
Conductor	.....	Artur Bodanzky

Lucrezia Bori, a delightful picture as the heroine, did much arch and piquant acting and carried out her part of the story in unfailingly tasteful style. She sang with infinite art and delicacy and always with deeply musical sense. The exponent of the Koupava role, Yvonne D'Arle, made a truly striking impression, with her youth, grace, high spirits, good looks and admirable vocalism. She has a voice of lovely timbre and she uses it with keen judgment and high artistic effect. Her music was difficult to do, but she conquered it accurately and easily. Marion Telva revealed some luscious tones. Raymonde Delanois had a busy and on the whole satisfactory evening as Lel. Of the men, Orville Harrold scored most markedly as the Czar, his voice sounding splendidly lyrical. He showed a keen comedy spirit in some of his action. Mario Laurenti was a full voiced Mizguir, with fire in his delivery and histrionism. Leon Rother's delineation of Winter was sufficiently blustering in manner and resonant in sound.

The scenery, by Anisfeld, was of the Neo-Russian kind, very profusely colored in screaming hues, much red, green and purple. The houses, trees, backgrounds were exaggerated sufficiently to give them the fairy touch. All the pictures were in accord with the nature of the tale. The costumes were especially attractive and so was the merry, rudely comic dancing of the peasantry and other bold characters.



© Mishkin



GRETA
MASSON
Soprano

"To mention Miss Masson's performance is to mention the consummate artistry of her interpretation."

—Winnipeg Telegram.

NOW BOOKING SPRING
FESTIVALS and CONCERTS

Available Season 1922-23

Management: Universal Concert Bureau, Inc.
17 East 42nd Street, New York



FRANCES NASH

Plays in New York

"She is a gifted pianist, this American girl, and steadily progressing."

"She is a spontaneous, spirited and buoyant interpreter, capable of securing charming and multicolored tones, combined with poetic insight and brilliancy."

Miss Frances Nash, an American pianist who has been playing abroad, gave a recital in Aeolian Hall yesterday afternoon. *She has a beautiful tone, clarity of finger technic, excellent knowledge of the use of the pedals and fastidious taste.*

Her most important number yesterday was Cesar Franck's Prelude, Aria and Finale, which she played charmingly and with more than ordinary brilliance. *Her interpretation showed her unflinching taste and finish of style. It was a very commendable performance.*

N. Y. Herald, Jan. 19, 1922.

Frances Nash, for some years an interesting personality among women pianists of the younger school, returned to Aeolian Hall yesterday afternoon, playing a program of individual quality, prevaillingly modern and in part unfamiliar. To Franck's Prelude, Aria and Finale she added little descriptive pieces by Granados, Dupont and Debussy, with a waltz study by Saint-Saëns and others by Schumann and Liszt. *Miss Nash has matured a refined and ingratiating style, sincerely presenting the composers' ideas while never seeking merely noisy or sensational effects.*

N. Y. Times, Jan. 19, 1922.

Frances Nash appeared in the afternoon in an unconventional program of pieces by Franck, Granados, Dupont, Debussy and other composers. *She displayed more than average talent, a sound technical equipment and excellent ideas of interpretation.*

N. Y. Tribune, Jan. 19, 1922.

Frances Nash presented an interesting program yesterday afternoon in Aeolian Hall. She measured her skill, taste and intelligence with the musical ideas of Franck, Granados, Dupont, Saint-Saëns, Schumann and Liszt. *She is a spontaneous, spirited and buoyant interpreter, capable of securing charming and*

multi-colored tones, combined with poetic insight and brilliancy.

N. Y. American, Jan. 19, 1922.

Frances Nash chose Cesar Franck's Prelude, Aria and Finale for her opening number at the matinee recital yesterday and played it in a manner that showed musical taste. In Debussy's "Clair de Lune" and Saint-Saëns' "Etude en forme de Valse" there was much charm of tone and mood. *She is a gifted pianist, this American girl, and steadily progressing.*

N. Y. Eve. Mail, Jan. 19, 1922.

Frances Nash, a pianist not unknown to New York concert audiences, gave an interesting recital in Aeolian Hall yesterday afternoon, once more proving her ability to master the pianoforte and feelingly interpret the works of familiar composers.

Aside from the fact that Miss Nash is able to interest her audiences with her personality, her technic is clear-cut, her shading sympathetic and distinct and she displays power.

N. Y. Telegraph, Jan. 19, 1922.

Frances Nash, an American pianist who has been playing in Europe, gave a recital yesterday. *Miss Nash showed her admirable qualities of technic and taste in a program that included music by Cesar Franck, Schumann, Liszt, Granados, Debussy, Dupont and Saint-Saëns.*

N. Y. Eve. Globe, Jan. 19, 1922.

The Cesar Franck Prelude, Aria and Finale was played yesterday in Aeolian Hall by Frances Nash, who has brought back from her travels abroad her accustomed technical excellence and a program almost exclusively French. The exceptions were pieces by Granados, an Arabesque of Schumann and the third Liszt Polonaise. *All were played with a thorough grasp of the music.*

N. Y. Eve. Sun, Jan. 19, 1922.

Direction:—EVELYN HOPPER

Aeolian Hall, New York

Chickering Piano Used

CECIL FANNING



Photograph by Evans, Los Angeles.

Mr. Fanning's Engagements This Season Include

NATIONAL AMERICAN MUSIC FESTIVAL, BUFFALO, N. Y.
 WESTMINSTER COLLEGE, NEW WILMINGTON, Pa.
 BORTZ POPULAR COURSE, PITTSBURGH, Pa.
 FORTNIGHTLY MUSIC CLUB, JOPLIN, Mo.
 HARTFORD ORATORIO SOCIETY, HARTFORD, Ct.
 DANVILLE MUSICAL CYCLE, DANVILLE, Ill.
 TENNESSEE COLLEGE, MURFREESBORO, Tenn.
 FLORA MACDONALD COLLEGE, RED SPRINGS, N. C.
 WINTHROP COLLEGE, ROCK HILL, S. C.
 CHARLESTON MUSICAL SOCIETY, CHARLESTON, N. C.
 PHILHARMONIC ORCHESTRA, LOS ANGELES, Calif.
 CHAMINADE CLUB, BROOKLYN, N. Y.
 UNIVERSITY OF KANSAS, LAWRENCE, Kans.

RECITALS IN SAULT STE MARIE, Mich., BELLEVUE, Pa.
 BENTON HARBOR, Mich.; WATERLOO, Ia.; COFFEYVILLE,
 Kans.

LEAVENWORTH, Kans.; WINFIELD, Kans.; AKRON, O.; VAN-
 COUVER, B. C.; DAYTON, O.

DERBY, Ct.; NATCHEZ, Miss., and TWENTY RECITALS ON
 THE PACIFIC COAST IN FEBRUARY-MARCH UNDER THE
 BEHYMER-OPPENHEIMER LOCAL DIRECTION.

The Fanning Programs Are Always Attractive Here Is a Specimen

I.

The Wanderer Schubert.
 Faith in Spring Schubert.
 Messages Schumann.
 Pilgrim's Song. (Tolstoi) Tschaiowsky.

II.

The Clock Loewe.
 The Elf-King. (Goethe) Loewe.

III.

Partout où l'amour a passé Bemberg.
 Le Thé. (De Banville) Koechlin.
 Matinatta (Fratelli) Cimara.
 La Tarantella Rossini.

IV.

Folk Songs.
 Fly Away Pretty Moth. (English) Arr. Liza Lehmann.
 Bayou Song, No. 3. (Creole) Arr. Lily Strickland.
 The Last Word. (English) Arr. C. E. Bailey.
 Trees. (Joyce Kilmer) Rasbach.

V.

Left. (Damon Runyon) Gustlin.
 Before You Came. (R. E. Hedges) Bertrand-Brown.
 Air from the Indian Opera
 "Alglala" De Leone.
 (Libretto by Cecil Fanning)

Press Comments on His Programs

Has plenty of mastersongs in his repertory and makes good use of them.—*New York Evening Post*.

His program was well chosen.—*London Star*.

Sang twenty-two numbers. Every one of them had a distinct charm and value of its own.
 —*Toronto Daily Star*.

His program swept the whole gamut of lyrical emotion.
 —*Columbus (O.) Citizen*.

A model of euphonious arrangement.—*Buffalo Express*.

H. B. TURPIN

at the Piano

Exclusive Management

DANIEL MAYER

Aeolian Hall

New York

FANNING

The Favorite American Baritone

Available in America Until Late April
Third European Tour Opens, London, May 23rd
Recent Press Tributes:

IN RECITAL

Mr. Fanning, fresh from a triumphant European tour, sang delightfully. He chose a program of rare merit and in its interpretation was faultless. His baritone is strikingly effective and his personality and diction add much to his numbers.—*Buffalo Commercial*.

When Cecil Fanning sang "Where Did You Come From, Baby Dear," at last night's concert of the National American Music Festival, he was given an ovation. There, as in all his other numbers, Mr. Fanning brought all the sentiment and tenderness of mood the song could call forth into his delivery.—*Buffalo Times*.

Cecil Fanning offered a lesson in diction that might well be followed by even older artists. Clean-cut, impeccable, he painted tonal pictures that revealed what artistic interpretation may achieve. "The Time for Making Songs Has Come" by Vanderpool, was a polished mosaic. "The Last Leaf" by Homer, a masterpiece of vocal beauty and diction, the aria from the Indian opera "Alglala" splendidly dramatic. Mr. Turpin at the piano for Mr. Fanning afforded musicianly support.—*Buffalo Courier*.

Cecil Fanning was far and away the best singer who has yet appeared on the popular concerts. Finished in phrase, always articulate, he gave many a stirring exposition. The aria from Gretry's "Richard Coeur de Leon" was valiantly declaimed. The Schubert "Wanderer" was excellently resonated. The rippling "Maid of the Mill" was finely spun.

—*Pittsburgh Post*.

Schubert's "The Wanderer," at the head of his next group, he sang with exceptional breadth of eloquence. This was one of the most deeply felt and thoroughly organized interpretations we have heard this season.

—*Pittsburgh Gazette Times*.

One must again draw attention to the fact that Cecil Fanning's ability for sensing the tastes of his audience is unmatched by very, very few vocalists at present before the public. Where is the baritone who can rival Fanning in the use of mezza voce—the real test of voice production? And who can approach him as a mood painter?

—*Vancouver Daily Province*.

Among recital artists of the present day Cecil Fanning, the young American baritone, has very few equals; and his concert on Monday evening in Massey Hall was a series of continuous delights for the music lover. His voice is of beautifully smooth individual and mellow quality, but it is the finesse of his interpretations, the perfection of his phrasing and enunciation, and his mastery of the whole technique of voice production, that give his recitals their unique distinction.

—*Toronto Saturday Night*.

Toronto has heard several big singers this season—Caruso, Martinelli and Edward Johnson, all of them able to thrill an audience—but Cecil Fanning has points of his own in comparison with these stars of song. He gives a thoroughly satisfying recital.

—*Toronto Daily Star*.

The most satisfying song interpreter who has come to us from the United States since David Bispham was in his prime.

—*Toronto Mail and Empire*.

IN ORATORIO

Mr. Fanning's singing of the Elijah solos was beautiful and artistic throughout. His recitatives were characterized by clarity and feeling, while dramatic fervor or tender sympathy gave color and life to the arias.—*Hamilton Spectator*.

Cecil Fanning's magnificent baritone suited exactly the music given to the prophet to sing. He made even that conventional and tiresome aria "Like a Hammer That Breaks the Rock" seem graphic. It has seldom, if ever, been so well done in those parts.

—*Hamilton Herald*.

He seemingly possesses all that one could wish for in his field of art, resonant tone, graceful phrasing, clear diction and above all compelling rhythm flowing as steadily as the water of the brook.

—*Oregon Daily Journal*.

SEASON 1922-23 NOW BOOKING

NEW YORK CONCERTS

JANUARY 16

Margita De Regeczy and Fausto Cavallini

Margita De Regeczy, pianist, and Fausto Cavallini, tenor, gave a joint recital at Aeolian Hall, Monday afternoon, January 16. Miss De Regeczy is an earnest musician, possesses a very good technic and is careful in her phrasing. Sig. Cavallini gave dramatic interpretations of operatic excerpts and other songs; his voice is flexible and appealing in quality and the audience recalled him numerous times, seeming particularly enthusiastic over the improviso from "Andrea Chenier" and the "Serenata" by Gounod. Antonio Dell'Orefice accompanied Mr. Cavallini.

The complete program was as follows:

Impromptu, A flat.....	Schubert
Rondeau Brilliant.....	Weber
Margita De Regeczy	
L'ultima Canzone.....	A. Tosti
Spirito Gentile.....	G. Donizetti
Andrea Chenier—Improviso.....	Giordano
Fausto Cavallini	
Nocturne, F sharp.....	Chopin
Scherzo, B flat minor.....	Chopin
Margita De Regeczy	
L. Bohème, Chelidonia Manina.....	G. Puccini
Serenata.....	Gounod
Tarantella.....	Rossini
Fausto Cavallini	
Hungarian rhapsody XIV.....	Liszt
Margita De Regeczy	

Ruth Deyo

It has been some years since Ruth Deyo gave her many admirers in New York an opportunity to enjoy her art, and a large audience turned out upon the occasion of her Town Hall recital on January 16, and tendered her a warm and affectionate welcome. Those who had become familiar with Miss Deyo's playing in the past had reason to expect a musical treat of a very high order, free of emotional excesses. This expectation was more than realized in the playing of this program. The program itself demands a word of commendation, both by reason of the selection of works offered and the order in which they were placed. The trite and hackneyed arrangement—ancient, classic and modern—was turned about, the ancient group being placed after Chopin and Schumann and the modern group including an "Impromptu" by Schubert. This is a much more sensible arrangement than that ordinarily adopted by recitals, as it gives real relief and variety (and does not encourage people to come in late so as to avoid the ancients.) Miss Deyo is what may justly be called a poetic player. Whatever technic she may have in reserve one does not know—she makes no display of it and uses the technical side of her art only as a means, not as an end. Her interpretations were well poised and unusually well phrased (she even succeeded in giving continuity of form to Chopin's fantasia in F minor, a formless conglomeration of exquisite beauty that has broken more than one player's back). Her touch, and her use of the pedal, are particularly well suited to the romantic school, being warm and sonorous, with depths like muted strings, and for this the two Chopin mazurkas, the Schumann "Novellette" and Ravel's "Ondine" were particularly grateful. Miss Deyo is wise

in not trying to be masculine nor to outdo the men players in weight of touch. Her playing is delightfully feminine and her musical personality altogether charming. Her program follows:

Novellette, No. 2, D major.....	Schumann
Mazurka, A minor, op. 17, No. 4.....	Chopin
Mazurka, C major, op. 50, No. 2.....	Chopin
Fantaisie, F minor.....	Chopin
Sonata, Op. XIII.....	Schubert
Le Carillon de Cythere.....	Couperin
Ligue in A major.....	Bach
Tocatta, G minor.....	Bach
Impromptu F sharp major.....	Schubert
Ondine.....	Ravel
Alborada del gracioso.....	Ravel
Minuet.....	Palmgren
Islamey.....	Balakireff

Artur Schnabel

That admirable interpreter, musician and piano executant, Artur Schnabel, gave his second recital at Town Hall, January 16, and succeeded in delighting the connoisseurs who had assembled to hear his Beethoven program—the sonatas, op. 2, No. 2; op. 31, No. 2; op. 110; op. 111, and the thirty-two variations in C minor, a very stiff classical portion, but one which the artist knew how to make varied, impressive, and interesting throughout. Schnabel has a tremendous grasp of Beethoven and never leaves his listeners in doubt as to the authority of his readings. They are fraught with devotion, knowledge, and musical power. It was a truly inspiring and effective piano recital, one of the most satisfactory ever heard here, and made memorable not only because of its intellectual aspect but also on account of the ingratiating tonal and technical qualities with which Schnabel invested them. He was applauded with especial gusto, and he deserved the approbation richly.

Institute of Musical Art

The seventeenth anniversary concert of the Institute of Musical Art, Frank Damrosch director, was given before an assemblage of patrons in the concert hall of the institute, 120 Claremont Avenue, New York, on January 16. The significance of this concert, which was held on the birth anniversary of the late Betty Loeb, founder of the school, served as a commemoration to her by the giving of a performance of chamber works, a branch of music in which she was chiefly interested and which she enjoyed during her life in the intimate circle of her home.

The program (rendered exclusively by students and graduates of the institute) comprised Schubert's quintet in C major, op. 163, for two violins, viola and two cellos, played by Marianne Kneisel, Bernard Ocko, William Kroll, Marie Roemaet Rosanoff and Julian Kahn; quintet from "Die Meistersinger," Wagner (in costume), sung by Nora Fauchald, Arthur Phillips, Hyman Wittstein, Electa Havel and John Townsend, as well as Schumann's quartet in A minor, op. No. 1, for two violins, viola and cello, presented by William Kroll, Marianne Kneisel, Bernard Ocko, and Marie Roemaet Rosanoff. In the production of these compositions, the participants revealed excellent training and a pronounced stage of advancement in musicianship. In fact, so correct was the work of the participants, that few, if any, would have thought it possible that anything so excellent could be presented by students. The Institute of Musical Art has every reason to be proud in the development of so capable a body of students as appeared at this concert.

The Schumann Club

The first concert of the Schumann Club's ninth season proved a genuine success not only for this well known organization of singers, but also, and principally so, for its efficient conductor, Percy Rector Stephens. Aeolian Hall was well filled on January 16 and the audience was very demonstrative in its keen enjoyment. The program was one of beauty from beginning to end, and not a number was there that did not show the results of thorough and painstaking study under this noted leader's careful guidance. Throughout there was balance of tone, plenty of power in the forte passages and finely wrought shadings in the pianissimo parts. All of this is not easily accomplished with so large a choral body, but Conductor Stephens held his singers together as though they were but one soloist, and the effects he obtained were decidedly beautiful.

The program contained four groups divided into Latin, Hungarian, Czech-Slovak and English numbers. Of all, the English, undoubtedly, pleased most, although some of the folk songs of the other countries were also well liked. The Latin selections were beautifully done, especially the first two by Palestrina. All in all the concert was a genuine treat and one long to be remembered. Harold Osborn Smith was the excellent accompanist and a program note stated that all the numbers had been harmonized and arranged for women's voices by Deems Taylor. The program was as follows:

(Latin) O Bone Jesu.....	G. P. da Palestrina
Sub Tuum.....	G. P. da Palestrina
Ave Maria.....	T. L. da Vittoria
O Salutaris Hostia.....	Jacobs Gallus
(Hungarian) For Hut On.....	Hungarian Air
O Marie.....	Hungarian Air
Play, O Gipsy.....	Hungarian Folk Song
Whither Going, Shepherd.....	Hungarian Folk Song
(Czech-Slovak) Nad Tatrou Sa Blýska.....	Slovak National Anthem
Debru Noc.....	Czech-Slovak Folk Song
Pridi Ty Subalko.....	Czech-Slovak Folk Song
Tece Voda, Tece.....	Czech-Slovak Folk Song
Teeme Se Blahou Nadeji.....	Song to Bohemia
(English) May Day Carol.....	Essex County
Twenty, Eighteen.....	Dance-Song, Norfolk
The Loyal Lover.....	Devonshire
My Johnny Was a Shoemaker.....	Fishermen's Song

JANUARY 17

Myra Hess

Having heard Myra Hess, the English pianist, at her Aeolian Hall recital on January 17, and a week earlier in the same program at an invitation recital at Steinway Hall, the reviewer finds it not at all surprising that she has won widespread European success. Never was there a more

perfectly sincere musician; never an artist more unaffected, more fully dedicated to the interpretation of art as art and not as a means to display. This, in itself, would be appealing, and added to it is a masterly technic and an evidently very real musicianship, which place her art almost in a class by itself among women pianists. Her program was well calculated to bring into prominence her individuality. There were three little sonatas by Scarlatti; a prelude and fugue from the "Well Tempered Klavier" (B flat major); César Franck's prelude, aria and finale; Schumann's "Papillons"; four pieces by Debussy, and two by Chopin—an expression of healthy romanticism, with perhaps a little mysticism and a great deal of pianism. This gives a good picture of Myra Hess herself, so far as one might judge from seeing her at the distance of the stage. She seems young and sweet, with the gentle, delicate force of the capable, efficient, highly specialized modern woman. And that is just the way she plays. That describes it a great deal better than references to scintillating runs, sonority of tone, balance and pedal work. She has balance of emotion, which is more important than balance of tone, and she gives, really to a rare degree, that feeling that she has a message to deliver—which, of course, every artist has—but it is not often so clearly felt as in the playing of Miss Hess.

To any one who loves Debussy exceedingly the playing of Myra Hess will be a delight. She played his "Voiles," "Ce qu'a le vent d'Ouest," "La Cathédrale engloutie" and "La fille aux cheveux de lin." And she played them all with complete fidelity to the spirit of their creator. All of the mysticism and charm of the greatest of French musicians, all of the warmth of color-tones, the subdued, muted prism of his harmonies, the delicacy of silken fabrics—all were brought out by this English girl as it has rarely been brought out by any player except Debussy himself—and those who had the privilege of hearing him will know how different was his own conception of his own works to the conception too often heard.

There was a large audience at this recital and the success of the player was unqualified.

The Flonzaley Quartet

A large audience attended the second subscription concert this season of the Flonzaley Quartet, in Aeolian Hall on January 17. The program comprised the quartet in E flat major, op. 127, Beethoven; "Phantasy" quartet, op. 12 (in one movement), Eugene Goossens, and César Franck's quintet in F minor for piano and strings. The opening Beethoven number was presented with that dignity and perfection for which the Flonzaleys have become famous. The "Phantasy" by Goossens failed to arouse sympathy, although at times strains appeared in it of an ingratiating nature. It likewise reveals absence of originality, and shows a strong penchant towards Debussy, Ravel and others; the audience did not take to it very favorably. In direct contrast to this "Phantasy" was the Franck quintet in which Ossip Gabrilowitsch assisted. A better combination than the Flonzaleys and Mr. Gabrilowitsch in the rendition of this beautiful work could not be desired. The tonal balance, sympathy and understanding between the players created and transferred a feeling of delight and satisfaction.

The St. Olaf Lutheran Choir

An event of both artistic and social importance was the concert of the St. Olaf Lutheran Choir at the Metropolitan Opera House on January 17. It is scarcely sufficient to contemplate this offering merely from the point of view of musical art. The whole tour of the choir is more than a mere concert tour. Its effect would be quite different if, for instance, the choir was a body of professional singers. They might sing as well, but their social influence would be as nothing compared with the power for good that is wielded by this choir of college students—a real choir, singing programs selected entirely from the literature of the churches, singing without accompaniment of any kind, and avoiding even the smallest suggestion of sensationalism.

There is something singularly appealing in the whole conception, and those who had the pleasure of hearing this concert in the great, gay auditorium of the Metropolitan were impressed not only by the perfect singing of the choir, but also by the reverential attitude assumed towards the sacred meaning and import of the works selected for interpretation. From the point of view of the professional musician it stands as an amazing thing that Mr. Christiansen, the founder and conductor of the choir, obtains the results that he does. He has no great choice of voices, and the boys and girls he deals with are just ordinary American boys and girls, just as flighty and just as hard to control as the rest of our boys and girls—high spirited, independent Americans.

Yet the results prove beyond any question that he does pin them down to hard and serious endeavor, however he does it, and that he does succeed in making this religious music (much of it from early times and not of a popular modern character) so interesting to them that they sing with their whole hearts, willingly and joyously. They stand in close formation, uniformly clad in black cassock and short white surplice. There are sixty-four voices in the present choir, about half as many men as women. The tonal balance is perfect, and the voices fresh and young, the sopranos light and high and the basses, some of them at least, possessed of splendid low notes, which proved effective, especially in pianissimo passages.

Mr. Christiansen has dispensed with the annoying habit so long prevalent with choirs that sing without accompaniment, of having a note or chord given by some instrument so as to give the singers the pitch at starting. Evidently they get that pitch before coming on the stage, and get the pitch of each song from the one preceding. Interpretations depend, of course, largely upon the taste of the conductor, and in this matter Mr. Christiansen shows himself to be a musician of traditional feeling not given to excesses

JOHN MATTHEWS TENOR
CONCERT :: ORATORIO :: OPERA

Available for Courses of Educational Institutions

Address Secretary, Matthews, 404 Knabe Building, New York, N. Y.

LYELL BARBER

Pianist

"Exhibited faultless technique and brilliance of touch. 'In Autumn' contained lightning runs and chromatic scales of exacting difficulty, yet every note was as clear as a tinkling bell . . . left the audience breathless for a full minute before it burst into a storm of applause."

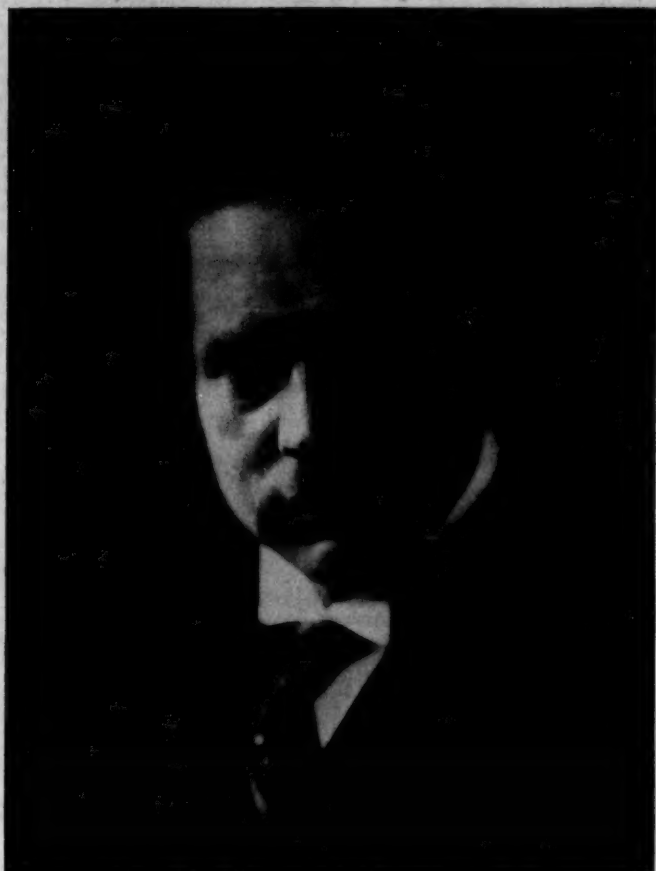
—Washington Star, Jan. 14, 1922.

Chicago Recital, Nov. 12, 1922
Western Bookings En Route

WALTER ANDERSON

62 West 45 St.

New York



"NO BETTER CELLIST THAN JOSEPH PRESS HAS COME FROM EUROPE IN RECENT YEARS."

—*New York Evening Telegram.*

Joseph PRESS

Russian Cellist

HIGHLY RATED BY NEW YORK CRITICS:

"AN ARTIST FAR ABOVE THE AVERAGE OF RECITAL GIVERS—TECHNICAL COMMAND COMBINED WITH INSTINCTIVE FEELING FOR THE CLASSIC STYLE AND THE FINE SHADINGS WHICH GIVE VARIETY OF EXPRESSION." —*New York Tribune.*

"A MUSICIAN OF UNCOMMON ABILITY—A LUSCIOUS TONE, DELIGHTFUL AND WELL-CALCULATED NUANCE AND DRAMATIC

INFLECTION THOROUGHLY IN KEEPING WITH GOOD VALUES."

—*New York American.*

"ONE OF THE BEST OF HIS CLASS HEARD HERE IN SOME TIME."

—*New York Herald.*

"A MUSICIAN OF EXCELLENT QUALITIES, WHO MANAGES THE CELLO WITH UNUSUAL FINESSE. HE HAS TEMPERAMENT AND PLAYS WITH COMMENDABLE DASH AND NERVE." —*New York Telegram.*

Biographical Note:

JOSEPH PRESS, master cellist, former professor at the Conservatory of Petrograd and holder of the Gold Medal of the Moscow Conservatory, is regarded in Europe as one of the greatest living masters of the cello.

Besides having held professorship of the virtuoso cello class at the Conservatory of Petrograd he is known throughout Europe as a brilliant concert artist and as founder of the Trio Russe, a chamber music group popular throughout Russia. During his professional career he has made numerous appearances as soloist with leading orchestras of Europe, most recently with the Berlin Philharmonic under the direction of Artur Nikisch and the Concertgebouw with Mengelberg. Prior to his arrival in America, he declined the post of professorship in cello instruction at the Berlin Hochschule der Musik.

Mr. Press made his American debut in a recital on December 1st, 1921 in Aeolian Hall, New York, and was accorded a warm reception by a large and enthusiastic audience.

**Engaged This Season as Soloist with Detroit Symphony Orchestra and
The Cleveland Orchestra**

Exclusive Management: S. HUOK, Aeolian Hall, New York

or exaggerations. The choir, which sings entirely from memory, carries out his intentions with amazing fidelity. There is great precision of attack and some of the "cut-off" effects were strikingly fine and could not have been more perfectly accomplished. There were some gradual crescendos and decrescendos which were also very impressive and must have resulted from long and careful drilling.

The program, which is given in full below, was of a very interesting kind, and perhaps a surprise to some people who believe ancient works to be dry. There was nothing dry about any of these as interpreted by the St. Olaf Choir, and the fourteenth century motet, "In dulci jubilo," cleverly arranged by Christiansen in imitation of certain forms of canon with bass ostinato, was so well liked by the audience that its repetition was demanded. The program:

It Is a Good Thing.....Georg Schumann
Yes, The Thru Death's Gloomy Vale.....Georg Schumann
Lord, How Long.....Georg Schumann
Motet for Advent Season.....Gustav Schreck
The Spirit Also Helpeth Us.....J. Sebastian Bach
Motet for double chorus.

"O Sacred Head.....H. L. Hassler (1613)
"How Fair the Church of Christ Shall Stand.....
(Choral from Schumann's Gesangbuch, 1539)
Praise the Lord, O My Soul.....A. Gretchaninoff
A Christmas Song.....F. M. Christiansen
"In dulci jubilo.....Fourteenth Century
"Praise to the Lord.....Peter Söhren

*Arranged for this Choir by F. Melius Christiansen.

Mrs. George Lee Bready

It can not be too often or too insistently repeated that Mrs. George Lee Bready has a way of her own, and a very effective way, of giving opera recitals. It is really a recital—in no sense of the word a lecture. It is far better than a lecture. A lecture appeals to the intelligence—Mrs. Bready's recitals appeal to the emotions. They are, in a word, tabloid operas, presented in such a way that one gets much of what is lost in the opera house, especially when the opera is given in a foreign language—which is, alas! almost always in America. Mrs. Bready does not cater to the affectation of those who pretend to understand European tongues. She talks plain English. A large part of what she says is quoted directly from the English translation of the text. When this text happens to be by Maeterlinck, as was the case at the Ambassador Hotel recital of January 17, when "Pelleas et Melisande" was given, it is an added pleasure, the pleasure of a real drama by a real poet. That Mrs. Bready herself is keenly alive both to the beauty of the libretto and to the beauty of the music as well is very evident. She gives them both—first reciting the poem, then playing passages from the music, in a way that indicates her love and enthusiasm for them and her highly trained musical and histrionic ability. To listen to Mrs. Bready is far better than to read a libretto at the opera house, for she places the whole matter before one in a way that is easily understood and assimilated without effort. It is an education and must add greatly to the pleasure of those who subsequently hear the operas.

JANUARY 18

Frances Nash

Frances Nash, who gave a piano recital at Aeolian Hall on the afternoon of January 18, is no stranger to New York audiences. She has the happy faculty of playing the piano—not as if doing so were a matter of profession with her but as if she really loved to do so—and the consequence is that her own joy in her art communicates itself to her listeners. She began with the prelude, aria and finale of Cesar Franck, and ended with a brilliant exposition of the familiar Liszt polonaise in E major. Between them were "Quejas o la Maja y el Ruiseñor" (E. Granados); "Du Soleil au Jardin" (Gabriel-Dupont), "Clair de Lune" (Debussy), "Etude en forme de Valse (Saint-Saëns), "Arabesque" (Schumann). There was great delicacy in the Granados and Debussy works, and the required elegance of style in the Saint-Saëns study. In a word Miss Nash presented a well chosen and balanced program in the best manner. She was deservedly applauded by a good sized audience and compelled to play extra numbers.

Josef Lhevinne and Rosina Lhevinne

Josef Lhevinne, in recital with Mme. Rosina Lhevinne, offered so attractive a program at Carnegie Hall on January 18 that the large audience would not leave until many extras had been added at the close. Mr. Lhevinne's was masterful playing, and his program was varied enough to give one a chance to judge him from numerous angles. It began with Schumann's toccata and finished (as far as the programmed numbers went) with Balakireff's "Islamey" (Oriental fantasia). In between came Beethoven's sonata, op. 111, and two Chopin selections—nocturne in D flat major

and scherzo in C sharp minor. He is a technician par excellence and at the same time able to get out of his playing all the delicate shadings and colorings that have made him the fine artist that he is.

Mr. and Mme. Lhevinne were heard together in the Rachmaninoff suite for two pianos (op. 17) which so delighted that the audience brought them back for an encore which was repeated when the handclapping continued. One had only to close his eyes to get the impression of one instrument, so evenly balanced were the two. Mme. Lhevinne also is an artist of the first rank and exhibited some bits of fine technical display in her part. It was a program certainly enjoyed and well worth hearing again.

JANUARY 19

The Singers Club

"When good fellows get together" there's something doing, and this was proven at the first concert, nineteenth season, of The Singers Club, Frank S. Hastings founder and president, at Aeolian Hall, January 19. The club behind the doors sang Hastings' "A Toast to Song," a spontaneous outburst of real music, before entering the stage. Another smooth-flowing, melodious Hastings song was heard later, "Miller's Song," in C major, with a fine solo, well sung by Mr. Tuckerman, who gave out a high F of quality; it was so much liked it had to be repeated. The second basses sang a low C in Hawley's "Bugle Song," and the full chorus, with organ and piano, attained tremendous climax in Grieg's popular "Land Sighting," with solo, again well sung by Tuckerman, instead of Stanley, named on the program. The fine unison singing of the men, their distinct enunciation, the evident enjoyment in their own singing—all this was observed, and it all conduced to artistic effects under Richard Henry Warren.

It is good again to see this capable organist, conductor, composer and former organist at St. Bartholomew's Church "in the ring." Works by Praetorius, Yon ("Gesu Bambina"), Mericanto, MacDowell and Kremser were contained on Part II of the program, the men visiting in the audience, and vice versa, between parts. Louise Stallings, soprano, was soloist, and pleased greatly with her fine voice and personality. She sang songs in French and English, and had to sing encores, President Hastings escorting her on and off the stage.

The urbane president has the affection of every member of the club, and evidently of the audience, too, such was the applause greeting his own songs, with the demand for a second hearing. Ned Hart, at the piano, and R. L. Grosvenor, organ, were very efficient. The hall was completely filled, an audience of distinctly social aspect especially filling the boxes. Officers of the Singers Club are: Frank Seymour Hastings, president; Thomas E. Whitbread, vice-president; Dr. Stephen W. McGrath, secretary; Leon A. T. Chastel, treasurer; Joseph A. Preim, librarian; directors—Dr. George C. Albee, Dr. Stephen W. McGrath, Frank Seymour Hastings, Frederick W. Rauch, Leon A. T. Chastel, Robert J. Morse, Joseph A. Preim, and T. E. Whitbread.

New York Philharmonic: Erika Morini Soloist

At the pair of concerts given by the Philharmonic Society of New York, Josef Stransky conductor, on Thursday evening, January 19, and Friday afternoon, January 20, the following orchestral numbers were presented: "Fingal's Cave," overture, Mendelssohn; Debussy's prelude to "The Afternoon of a Faun," and Tchaikovsky's symphony No. 6 ("Pathetic"), in B minor, op. 74. These compositions, performed with much authority and warmth, enabled the popular conductor to bring out some telling effects.

The soloist, Erika Morini, was heard in Bruch's G minor concerto, which she played with marked abandon and fire, her left hand technic being at times surprising. Despite her youth, Miss Morini has already gained a firm hold upon New York audiences, which started last year when the then unknown young girl made her debut here. The orchestral accompaniment was excellent.

Luella Meluis

On Thursday evening, January 19, Luella Meluis was the soloist with the People's Chorus of New York, which celebrated its sixth birthday at the Town Hall. Mme. Meluis was heard to even better advantage than when she made her first appearance, and she was free from any trace of nervousness. She sang Bishop's "La Capinera" with flute obligato and was obliged to repeat the cadenza at once. Then followed a group made up of Strauss' "Serenade," an air by Cimara, and Cyril Scott's "Lullaby," and later she gave "Old Kentucky Home" with the chorus. All of her numbers were followed by tremendous applause. Without doubt Mme. Meluis is a very distinct addition to the limited number of first class coloratura singers of the day. Her voice is pure and clear, her vocalization excellent—her trill has improved very much since her Carnegie Hall recital—and she has a sense of pitch which is so often lacking in her class of singers.

JANUARY 20

Emma Calvé

The second song recital by Emma Calvé, on Friday afternoon, January 20, in Aeolian Hall, attracted a very large audience. At this concert, as at her first New York recital on January 8, as well as at her appearances in London and Boston, she proved herself the same thorough artist as of yore. In short, she not only upheld the excellent impression made at her recent appearance in New York, but greatly enhanced it.

Her program contained many songs and arias, which during her long artistic career she helped to make famous. The audience was not slow in recognizing that she still possesses supreme qualities both from avocal and interpretative standpoint, and manifested its pleasure by outbursts of applause, which at times bordered on an ovation. A unique feature of her performance is, that she colors her numbers with dramatic action.

Romualdo Sapio accompanied sympathetically. The long program comprised an aria from Gluck's "Alceste," "Amour que veux-tu de moi," Lullaby, "Quand on aime," Salvador Rosa; Casta Diva from "Norma," Bellini; nocturne, Franck; "In questa tomba," Beethoven; "Plaisir d'Amour," Martini; two old French folk songs; "L'heure exquise," Hahn; "Chanson du nil," Vidal; "Sérénade du passant,"

Massenet; "Aria des cartes," from "Carmen," Bizet; "Pesca d'Amore," (Neapolitan song) Berthelemy and "Ay! Ay! Ay!" (Spanish song), Don Perez. She gave five encores.

Ballet Intime

This reviewer went to hear and see the Krazy Kat, and sat through hours and hours of the most awful modern slush that was ever put before the long suffering public. The only relief from beginning to end of this dreadful program was a Griffes ballet, a set of songs by Carpenter, and the same composer's "Krazy Kat." The rest of it was a trial of patience that amounted to an unmerited penance. For what is more awful than to be eternally bored? And if ever an audience was bored it surely was upon this unforgettable occasion! One wondered, throughout the long preliminaries that led up to the "Krazy Kat" performance, who was responsible for it, and why Mr. Carpenter should have been thrust into such company?

Here is what they did: They held the beginning of the affair until everybody in the audience became impatient. Then they performed a senseless divertimento by K. Szymanowski. Perhaps the K. in this name stands for Krazy. But no! The work is not even Krazy; not even to this small extent does he resemble the delightful Kat.

Then there was a whole row of piano sketches by Poldowski, played by the composer, all of them giving the impression that the composer has no respect for anything but cleverness—no reverence for art, no depth of feeling. Afterwards there was a set of songs by Carpenter sung by Povla Frijsch, accompanied by the composer—real music, especially the second of the set, "Odalisque," which is lovely. Then there was more Poldowsky—and again the impression of the pity and shame that this admirable technic should be so misused.

Part two of the program began with a Griffes ballet, the White Peacock, danced by Margit Leeraas—excellent music and a very pretty dance—followed by a "Suggestion Diabolique," by Prokofieff, danced by Adolph Bolm. (It was diabolique! Then—oh! worse and worse!—there was a set of songs by Szymanowski, sung by Alice Miriam. Evidently there was some mistake here, for the pianist, Alan Tanner, played the accompaniments of one set of songs while Miss Miriam sang another set; at least, that is the way it sounded. Hats off to Miss Miriam that she so well succeeded in singing the voice parts of her songs while the piano was playing something different! The accompaniments sounded as if the Krazy Kat had escaped and was walking over the keys.

Then there was another long wait—so long that people began to clap their hands to jog them up a bit behind the scenes where they were, presumably, feeding the Kat. And then, finally, the curtain opened and the orchestra began the interpretation of Carpenter's "Jazz Pantomime." As might have been expected, Mr. Carpenter succeeded in reproducing the "jazz" impression very faithfully. He wrote some really good "jazz"—humorous and interesting. But the action, the pantomime on the stage, call it a ballet if you will, was a great disappointment. The real humor of Herriman's deservedly famous drawings was lost. The whole thing was not worth while, and it would no doubt be more effective to hear Carpenter's music in concert form.

But may one be permitted to remark that it is a pity that a man like Carpenter, a man possessed of real talent as a composer, and capable of real depths, as exposed in some of his songs, should waste his time writing this sort of thing? One does not care what Poldowski does or what Szymanowski does, for they do not appear to amount to anything anyway. But Carpenter amounts to a good deal, and he might amount to a great deal more. He might be a real element of good in the present struggle of American music for recognition. But he will not accomplish this by cleverness, nor even by humor, although that is not out of place once in a way.

Biltmore Morning Musicale: Grainger, Gigli, and Scotney Soloists

Percy Grainger, pianist; Beniamino Gigli, tenor, and Evelyn Scotney, soprano, were the artists who appeared at the sixth morning musicale at the Hotel Biltmore, on January 20. The drawing power of this trio was evidenced by an unusually large attendance.

Mr. Grainger, who opened the program with Liszt's "Dream of Love," No. 3, and polonaise in E major, mag-

(Continued on page 36)

MME. LAURA E. MORRILL

TEACHER OF SINGING

Announces as Teachers
of her method:

MRS. GRACE CRANDALL,
Music Conservatory at Moncton, New
Brunswick, Canada.

GRACE NOTT,
York, Pa.

JESSIE PAMPLIN,
St. Petersburg, Florida

MORRILL STUDIOS: 148 WEST 72nd STREET,
NEW YORK, N. Y. Telephone Columbus 2118

THEODORE SCHROEDER

The Art of Singing

Pierce Bldg., Copley Square, Boston, Mass.

THE THRANE TRIO

Robert Thrane, Cellist

OF THE

Philharmonic Orchestra of New York

Hermione Thrane

Pianist

Benjamin Posner

Violinist

Now available for Intimate Recitals of Chamber Music,
Address, MRS. KELLOGG DAVIS

19 Barrow Street New York City

VINCENT V. HUBBARD DISCUSSES THE SHORT CAREER OF MODERN SINGERS

In conversation with Vincent V. Hubbard, prominent vocal teacher of Boston, the subject of the length of the careers of certain singers was discussed. Mr. Hubbard remarked upon the great difference in these careers:

"In Italy the average career of singers is said to be eight years, while in France it is only six. In my opinion, the length of time a singer can retain vocal power and control is almost entirely according to the manner of his preparation of development for his work.

"Battistini, the eminent baritone, has been a celebrity for forty years and is still singing at the age of seventy," he added. "Cottogni continued to sing until he was sixty-nine, and among the singers with whose names we, in this country, are familiar are several whose careers extended over a con-

soon produce serious trouble in another, while there are other effects which, if indulged in for some time, will invariably bring on vocal defects which in many cases are incurable.

"If one takes up a concert program, he will find vocal difficulties of some sort in almost every song. Interpretative effects are so entirely dependent upon tonal effects that the two cannot be separated, and vocal effects being dependent upon technic, it goes without saying that one must needs be a master of his voice before attempting interpretative work.

"To train a singer in song interpretation, it is necessary that the teacher have a thorough knowledge of the principles involved in the production of the vocal effects upon which his interpretative ideas depend for their expression.

"It is a very pitiful thing to see an ambitious, hard-working student, who has worked for a long time, perhaps years, come to the realization that all the work done and money spent have practically been wasted, because all that they have struggled to learn is useless until they have gone right back to first principles and mastered them.

"This bitter experience has been the lot of many aspiring singers, and the disappointment has made them despair of ever getting anywhere, causing them to give up what might have been a great success if only they had been properly taught in the beginning.

"Fortunately, Americans are beginning to see the truth of this, and are not so easily satisfied with theory and impressive and plausible sounding talk. What they want is results! We have in America the best of material and artistic taste. With all this wealth of material, America will soon lead the world in all branches of artistic singing."



VINCENT V. HUBBARD,
vocal teacher.

siderable number of years, while others have appeared, have charmed their audiences for a brief period, and then have disappeared. What are the reasons? In my opinion, the causes of this lie in the lack of proper technical knowledge and efficiency.

"A vocalist who understands the fundamental principles involved in the use of the voice, and who thoughtfully acts accordingly, can do an immense amount of work and retain his vocal powers as long as health lasts. While those whose main idea is to make effects, no matter how, finish themselves quickly and surely. I suppose most of such singers have been taught by so-called 'coaches'—teachers, who, while good musicians, and who know interpretative effects, have little or no true knowledge of true vocal technic. Therefore, their pupils, failing in this, the most important part of their education, fail to reach their possibilities, and begin to fall off more and more until their careers end in an early smash.

"In my opinion, interpretation and technic must go hand in hand in the development of a singing artist as much as in a pianist, violinist, or painter. Surely an artist painter who has not the entire control of his medium cannot but fail in his attempt to materialize his ideas for other minds to enjoy.

"Therefore, the voice, being the medium through which the ideas of an artist are carried to the minds of his hearers, should receive the necessary technical training from a master technician. Without such a thorough training, a proper interpretation is impossible. A coach alone, who is not also a master of vocal technic, cannot successfully and without danger to the singer's voice, train a vocalist in interpretative effects.

"There are many effects which are perfectly fitting and proper for one type of voice which may quite easily and

Birthday Surprise for Samoiloff

A surprise birthday party was tendered to Lazar S. Samoiloff, vocal teacher, at his Carnegie Hall studios January 12, by pupils who presented him with a beautiful lamp. The party had been so carefully planned that Mr. Samoiloff had no inkling of it, the conspirators enlisting the aid of Mrs. Samoiloff, who arranged that Mr. Samoiloff would spend the evening out with her and their little daughter Zepha, returning to the studios about ten o'clock.

The guests arrived about nine o'clock, and when Mr. Samoiloff returned were all there to greet him. For a moment Mr. Samoiloff was speechless with surprise, but soon recovered and, after every one had wished him "many happy returns," there was music. Several of his pupils, including Jean Barondess, Ernestine Bernard and Mme. Medvedieff, sang operatic arias, and there were ensemble numbers in which all the pupils took part. This was followed by dancing and refreshments.

Middleton's Voice American Institution

"Arthur Middleton's gorgeous baritone voice is really to be classed among deservedly popular American institutions," said the Denver Express after Mr. Middleton's recent successful appearance in concert in that city. The baritone was forced to respond to double encores after each of his song groups, which included "Auf Wachtposten" (Hermann), "Ständchen" (Brahms), "Der Asra" (Rubinstein), "Der Sieger" (Kaun), "The Bellman" (Forsyth), "Looking Glass River" (Carpenter), and "King Duncan's Daughters" (Allitsen), besides operatic arias.

Raisa, Rimini and the Cleveland Symphony

Rosa Raisa, the leading dramatic soprano of the Chicago Opera, and Giacomo Rimini, baritone of the Chicago Opera, assisted by the Cleveland Symphony Orchestra with Arthur Shepperd conducting, will make their first appearance of this season in New York at the Hippodrome, Sunday evening, January 29, in a specially prepared program of great musical significance.

Althouse in Portland and Tacoma

Paul Althouse, tenor of the Metropolitan Opera Company, continues his successful concert tour of the northwest. Within the next ten days he is singing engagements in

the States of Washington and Oregon, including appearances in Portland, Ore., and Tacoma, Wash.

On his recently unusually successful appearance in concert in Denver, Col., Paul Althouse was forced to respond to double encores after both of his song groups, which included "L'oiseau le plus tendre" (Renaud), "Le sais-tu?" (Massenet), "Un doux lien" (Delbruck), "Le Chevalier Belle-Etoile" (Holmes), "Take All of Me" (Stickles), "I Love You More" (Lee) and "The Great Awakening" (Kramer), besides operatic arias.

"Mr. Althouse possesses a voice of power, combined with ease of flexibility and shading, colorful timbre, and he knows how to use the great, God-given gift," said the Rocky Mountain News in commenting upon his performance.

"Jazz" Due to Prohibition, Says Hess

Hans Hess, cellist, created considerable comment in the press on his southern tour, when he pointed out to the business men of Port Arthur, Tex., at a noonday luncheon, where he was the guest of the Port Arthur Rotary Club, that the largest growth of "jazz" music has occurred during the period of prohibition. Mr. Hess stated that there is a certain tendency to irregularity or recklessness in human nature that will find an outlet in some way or other, and that since the enforcement of prohibition this tendency has expressed itself generously in the craze for "jazz" music.

The Port Arthur Daily News, in an editorial headed, "Higher Order of Music," printed the following paragraph: "While all might not agree in the fullest extent with the charge by Mr. Hess that 'jazz' music has done more harm than booze, as reported in an interview in yesterday's News, it is certain that there is a serious need for music of the higher order, not only in Port Arthur, but also elsewhere in the country."

Other comments read: "The enthusiastic reception accorded Hans Hess, cellist, by the large audience in the Elks Theater here last night, practically assures those who brought Mr. Hess to this city that Port Arthur wants more of the best in music and musicians. Whether the music that Mr. Hess drew from the golden voiced instrument was soft and soothing or raced through fiery passages, a silence settled over the hundreds of listeners such as might have filled an empty theater. In the afternoon Mr. Hess played for the children of the elementary schools of the city in the Franklin Auditorium. He declared the event was a revelation to him."

Lillian Ginrich Sings for Hospital

Lillian Ginrich recently sang at the hospital in Norristown, Pa., and at the close of the concert she received the following resolutions, which had been unanimously adopted by the board of trustees of the Hospital Norristown:

In token of our grateful appreciation of the very delightful and inspiring music which brought cheer and comfort, making heavy hearts light, and appeasing the minds of the unfortunate wards in our care, be it resolved, that the board of trustees express their appreciation of inspiring vocal renditions by Lillian Ginrich at the hospital on several occasions.

Resolved, that in the pursuit of music, where she reigns supreme as an artist, she may have deserved success, and that we heartily join in these wishes with her many friends.

Resolved, that at a meeting of the board of trustees held this day, a copy of these resolutions, signed by the officers be tendered to Lillian Ginrich.

(Signed) W. J. ELLIOTT, President
H. B. HELLER, Secretary

Miss Ginrich gave a song recital in Philadelphia on January 26.

Emil Telmanyi Sails

Emil Telmanyi, the Hungarian violinist who has left for Europe after a wholly successful, although very short concert tour, will return for the entire season next November. Annie Friedberg, Mr. Telmanyi's manager, reports already a great many return engagements, including a Pacific coast tour.

During the spring and early fall Telmanyi will play in Holland, England, France and Scandinavia.

Miss Morris' Arrival Celebrated

Paul Morris, music critic of the Evening Telegram, gave a dinner to his colleagues of the press on Saturday evening, January 14, to celebrate the arrival at his home a short time before of a 7¼ pound young lady. Mrs. Morris was formerly Lita May, the coloratura soprano.

The Endurance Test

A night in a sleeping car—a morning of interviews—an afternoon of arduous rehearsal—and an artistic performance in the evening.

Natural and normal voice production—alone—stands this endurance test—with resultant reputation for dependability.

The act of singing must be automatic, normal and correct; "methods" of breathing—"methods" of "placement"—"positions"—"tongue-twisting" and "bodily contortions" all fail under the endurance test.

Adelaide Gescheidt has discovered and developed during the past twelve years, a system of voice training culminating in free—natural—tone emission, without breathing "method" or "tone placement."

A fundamental tone with its myriads of overtones to enhance its beauty and quality—the tremendous undertone to amplify dynamically—to give shades of tone color and artistic expression.—This is the result attained.

MERIT WINS

RESULTS COUNT

Telephone: Circle 1350

The Adelaide Gescheidt Studios

817 Carnegie Hall, New York City

NEW YORK CONCERTS

(Continued from page 34)

netized his hearers from the outset, and held their interest throughout the entire concert. He later gave a group comprising his own arrangements of "Shepherds' Hey" and "Irish Tune from County Derry," as well as David Guion's arrangement of "Turkey in the Straw," with which he likewise won vociferous applause. His crisp, carrying tone, virility and musicianship, were outstanding features of his finished performance. Percy Grainger is one of the most versatile and phenomenal pianists before the public today. Since his first appearance in New York in 1915, on which occasion he electrified his audience, Mr. Grainger has always remained a favorite with metropolitan audiences.

Mr. Gigli sang charmingly "Salve Dimorah" from "Faust," Gounod, and "Vesti la giubba" from "Pagliacci," Leoncavallo. His beautiful voice, coupled with his artistic delivery, created a lasting impression upon his auditors and stirred them to sincere outbursts of applause. As his final group, Mr. Gigli sang three songs by De Curtis in which he had the assistance of the composer at the piano. Both Mr. Grainger and Mr. Gigli were obliged to respond to insistent encores.

Evelyn Scotney sang an aria from "Il Barbiere de Siviglia," Rossini, and a group comprising "The Wind's in the South," by John Prindle Scott (not Cyril Scott as mentioned in the explanatory notes on the program); "Fairy Tales," Komzak; "Lullaby," Gruen, and "The Night Wind," by Farley.

The accompanists were Herbert Seiler for Miss Scotney, and Vitto Carnevali for Mr. Gigli.

JANUARY 21

Ossip Gabrilowitsch

Ossip Gabrilowitsch, distinguished pianist and conductor of the Detroit Symphony Orchestra, played a program of music for the piano at Aeolian Hall on Saturday afternoon, January 21. Gabrilowitsch has an established clientele in this city, and every seat in the hall was occupied with many also on the stage.

The program began with the Schumann C major fantasia and ended with the same composer's "Carnival." Between these came a group of Chopin which included the A flat ballade. Mr. Gabrilowitsch is an exceptional poet of the piano and this program of romanticists gave him every opportunity to show himself at his best. Proof that he did so lies in the fact that the audience stayed through to the very last number of the "Carnival" and then insisted upon added numbers by Schumann and Chopin. The Chopin ballade was a truly brilliant performance in the climax of which Mr. Gabrilowitsch played louder than the present writer ever happened to hear him play before, and the performance of the "Raindrop" prelude, which he added as an encore, showed what beauty he could evoke at the other dynamic extreme.

Metropolitan Museum of Art

The third concert by David Mannes and his excellent orchestra of selected musicians was given before a capacity

audience in the large auditorium of the Metropolitan Museum of Art, January 21. The carefully prepared program which Mr. Mannes presented at this concert is another proof of his good judgment in giving to the masses (our future patrons of music) selections of an educational nature and within the scope of their grasp, which cannot fail to produce valuable results in advancing taste, as well as increasing interest, in better music.

The program, beautifully rendered, comprised:

Polonaise	Chopin
Overture, Sakuntala	Goldmark
Symphony in G Minor	Mozart
Dream Fantasia from Hansel and Gretel	Humperdinck
Siegfried Idyll	Wagner
Theme and variations from the C major quartet (Emperor Variations)	Haydn
1812 overture	Tchaikowsky

Louis Graveure

Louis Graveure, baritone, gave what was announced to be his only New York recital this season, at the Town Hall on January 21, before an audience that taxed the seating capacity of the auditorium and equalled in enthusiasm any audience that has gathered there this season. Mr. Graveure deserves his popularity, which he has won by making the most of his talents and by a persistent and sincere effort to develop his art as art in the best sense of the word, without affectation, exaggeration or mannerism. He succeeds admirably in penetrating to the inner significance of his songs, getting at the intention of poet and composer and revealing it without sacrifice of vocal beauty. He is a very gentle singer—too gentle at times. But, after all, few people are in mood for strong draughts at all times, and the soft beauty and delicious resonance of Graveure's voice are a delight in themselves.

Among the most attractive songs on this well chosen program was Sonneck's altogether charming "Summer Midday," which was received with hearty applause and had to be repeated. The program follows:

Der Rauch	Joseph Marx
Mausfallen Spruchlein	Hugo Wolf
Geduld	Richard Strauss
Mit einer Wasserlilie	Eduard Grieg
Trinklied	Erich Wolf
Autumn	Lange-Mueller
Summer Midday	O. G. Sonneck
Too Late	Cedric-Taylor
Winter Storm	Bryceson Trehanne
La Cloche	Saint-Saens
Le Thé	Koechlin
De Fleurs	Debussy
La chevauchée du Cid	Vincent d'Indy
Anfangs wolt'ich fast verzagen	Schumann
Therese	Brahms
An die untergehende Sonne	Schubert
Ina Freie	Schumann
The Crystal Gazer	A. Walter Kramer
The Birds' Courtship Song	From Songs from the Hills of Vermont
Forget-Me-Not	Bryceson Trehanne
Drinking Song	Richard Hammond

Marcel Salzinger

Marcel Salzinger, baritone of the Vienna Opera, gave an interesting song recital in Aeolian Hall on the evening of January 21. He presented a difficult program ranging from Handel and Caccini to numbers by American composers. There was a group of Brahms Lieder, a group of selections by Strauss, the "Eri tu" from "Un Ballo in Maschera" and "Vision Fugitive" from "Herodiade." Liberal applause was bestowed upon the singer by the enthusiastic audience.

JANUARY 22

George Meader

George Meader, last heard here in a program of Strauss songs with the lengthy Richard himself at the piano, gave a recital program at Town Hall, Sunday afternoon, January 22, this time with Meta Schumann at the piano. Incidentally it might be mentioned that Miss Schumann is distinctly more of an accompanist than Richard Strauss. The program began with an aria from Mozart's "Cosi Fan Tutte," followed by three groups of songs, one each by Brahms, Wolf and Schumann. Mr. Meader sang mostly the better known songs of these composers, including such established favorites as "Wie Bist due Meine Konigin," by Brahms, "Nixe Binseluss" and "Verborgeneheit," by Wolf; "Mondnacht" and "Die Beiden Grenadiere," by Schumann. This young American tenor is absolutely in the first rank of Lieder interpreters today. His vocal equipment is thorough and complete, and he accomplishes the most difficult feats without any evidence of effort. The Mozart aria, although entirely in contrast to the rest of the program, was done with equal facility. There were encores after each group—the Brahms "Standchen" added to the first group, was one of the gems of the afternoon, and several songs had to be repeated. Some enthusiastic hearer threw her corsage bouquet of violets down from the balcony and Mr. Meader turned the incident gracefully by passing them on to his accompanist.

New York Symphony Orchestra: Maier and Pattison Soloists

Guy Maier and Lee Pattison, who play together on two pianos as well as either of them play separately on one—and this is distinct praise—appeared Sunday afternoon, January 22, as soloists (or soloists) with the New York Symphony Orchestra, Albert Coates conducting, playing first the Bach double concerto in C minor, and later the Liszt "concerto pathétique." Their playing of the Bach was alive with vitality and energy and showed once again how very modern the old master is when sympathetically performed. The Liszt concerto, a work that had been put out in at least two versions by Liszt himself and tinkered over by various others, was heard with an orchestral part made by Mr. Pattison. One of the meanings of pathétique, it will be remembered, is sad, and this is very sad music indeed. There is a quantity of the usual Liszt bombast and the usual Liszt sentiment, and that is about all. Even when played with the effectiveness which these two young men invariably impart to their work, it made an impression of nothing but empty striving. Mr. Pattison deserves a word of praise for his tasteful and well made orchestral score.

Mr. Coates played the second Borodin symphony, called "Heroic." It is typical Borodin with much use of Russian-Oriental folk themes, and not especially "heroic" to the ear. The development sounds short-breathed throughout. Mr. Coates led it with characteristic vigor. The second orchestral number was the Elgar "Enigma" variations, the work which won the New York public for Mr. Coates when

he first came here last year. This performance, while good, did not seem to have the spirit of that of last season. One recalled the drumhead that burst in the seventh variation last year, and wished for a little more of the dash that animated that performance.

American Orchestral Society

The American Orchestral Society, Dirk Foch conducting, gave a concert at Cooper Union on January 22. The three orchestral numbers which Mr. Foch presented were overture to "Der Freischuetz," Weber; Beethoven's fifth symphony and symphonic poem; "Les Preludes," by Liszt.

During the short time of its existence, the American Orchestral Society has made remarkable progress, solely due to the indefatigable efforts of its capable conductor, Dirk Foch.

Frederic Warren Ballard Concert

The first concert of the third season of Frederic Warren Ballard Concerts was given at the Selwyn Theater on Sunday evening, January 22. Three years ago, when Mr. Warren inaugurated this series of ballad concerts, he little dreamed that the success would be so pronounced. Starting in a comparatively small auditorium, which in a very short time outgrew its usefulness, Mr. Warren found himself obliged last year to give his concerts at the Longacre Theater, and even this proving too small to accommodate the ever growing attendance, the Selwyn Theater was secured by Mr. Warren.

The first concert was attended by a capacity audience which manifested its pleasure and approval throughout the entire evening.

The participants were Olga Warren, coloratura soprano; Lionel Storr, bass-baritone, and the New York Trio, comprising Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello.

The New York Trio opened the program with Mozart's trio in G major, which received a sympathetic and colorful reading by the three artists. They later gave a group of four small numbers, comprising Largo, Wolf-Ferrari; scherzo, Mendelssohn, and two Norwegian dances by Grieg, the latter being redemanded.

Olga Warren, who has been heard at these concerts before, scored another triumph. She sang with much artistic finish two groups of songs—"Harp of the Woodland," Martin; "Pierrot," Watts; aria from "The Maid of Cadiz," Delibes; "Do Not Go, My Love," Hageman; "Lullaby," Cyril Scott; "A Tragic Tale," J. B. Fox, and "Il Bacio," Ardit. She was applauded to the echo and compelled to give three added numbers.

Lionel Storr, who was in fine voice, rendered two groups: "O Thou Sublime, Sweet Evening Star," Wagner; "The Asra," Rubinstein; "Spring Song," Mackenzie; "Life," by Meta Schumann (accompanied by the composer); "May Day Carol," arranged by Deems Taylor; "Port of Many Ships," Keel, and "The Wooing," Sieveking, to which he added an encore.

The concert closed with two duets—"La Camargo," set by Kurt Schindler, and "Love Like the Dawn Came Stealing," Cadman, beautifully and effectively sung by Mme. Warren and Mr. Storr.

Francis Moore contributed effective accompaniments.

New York Philharmonic Orchestra

Three of Saint-Saens' symphonic poems in succession, each of undoubted interest—namely "Phaeton," "Le Rouet d'Omphale" and "Danse Macabre"—were conspicuous in the January 22 matinee concert of the Philharmonic Society, Carnegie Hall, before an audience filling the seats; they were performed in commemoration of the memory of the eminent Frenchman, to whom the present writer was once flatteringly introduced by the tactful Liszt as "a confrere from America." The heavenly drive, the moaning nymphs, the Jovian thunderbolt (Chinese gong and battery of percussion instruments) of "Phaeton"; the feminine charms, and groans of Hercules in the "Spinning-wheel," and the ghostly dance on flat gravestones of skeletons, from "Danse

Richard Burgin Quartet

Four Subscription Concerts in
Boston assisted by

Ignatz Friedman

and

Alfred Mirovitch

in STEINERT HALL

Thursday evening, January 26, 1922.

Tuesday evening, February 14, 1922.

Monday evening, March 6, 1922.

Tuesday evening, April 4, 1922.

For available dates address—

Richard Newman, Steinert Hall,
Boston, Mass.

or

Richard Burgin, Symphony Hall,
Boston, Mass.

M. H. HANSON has pleasure
in announcing that:

**KATHRYN
MEISLE**

the Contralto

has been engaged for a
recital at

**The Ann Arbor
May Festival
1922**

Macabre," all this came splendidly to the fore under Conductor Stransky, who had his orchestra-men share in the applause by rising in acknowledgment. Another feature was Elly Ney's splendid performance, altogether massive and imposing, of Beethoven's "Emperor" concerto, people listening to the beautifully played simple melody-notes in the second theme (opening movement) with absorbed attention, and getting a straight impression of the broadly beautiful contents of the work. She was four times recalled. Beginning with Haydn's "Military" symphony, the concert ended with Liszt's fourteenth Hungarian rhapsodie, known also as the "Hungarian Fantasia," but numbered one, in its orchestral garb.

Ethel Jones in the Tri-Cities

Ethel Jones, popular mezzo, presented the following program in Davenport, Ia., the evening of January 14: "Arioso," Delibes; "Spleen," Poldowski; "Midi au Village," Goring-Thomas; "Nuit d'Espagne," Massenet; "A Toi," Bemberg; "Look, Pretty Maiden," Dargomyzski; "Nightingales are now singing no more," Gretchaninoff; "A Legend," Tchaikowsky; "The Dancers," Arensky; "Go, Lovely Rose" (MS.), Carol Robinson; "Ships That Pass in the Night," Arthur Foote; "The Eagle," Seneca Pierce; Nos. 38 and 43 from "Sonnets from the Portuguese" (Elizabeth Barrett Browning) Eleanor Everest Freer; "Come Up, Come in with Streamers," Carl Deis; "The Epitaph of a Butterfly," Marion Bauer; "The Birch Tree," Cecil Burleigh; "At Nightfall," William Reddick, and "Sing to Me, Sing," Sidney Homer.

Other engagements kept Miss Jones in the Tri-Cities a few days. She was engaged as special soloist in the Cathedral of Davenport, Sunday, January 15, and for an entire recital in Rock Island, Ill., January 16.

Yvette Guilbert's Recital

Yvette Guilbert will give a recital at Town Hall tonight, January 26, which will be the only one of this season. Mme. Yvette Guilbert is sailing on February 16 for Europe, where she is booked for a series of concerts in which she will be assisted by a group of students of her School of the Theater, who will again make the trip with her to Europe. The program of the Town Hall recital, in which Mme. Guilbert will have the assistance of her players is one of the programs to be presented in Europe. Mildred Dilling, the harpist, will also be heard.

The Northcott-Lorraine Marriage

Announcements have been received of the marriage in London, on January 5, at St. George's Church, Hanover square, of Alys Lorraine, an American operatic soprano, better known in Europe than in her own country, and Richard A. Northcott, formerly music critic of the London Chronicle and a well known writer of monographs on musical subjects.

Huberman's Third Recital

Bronislaw Huberman will give his third New York violin recital at Carnegie Hall on Wednesday evening, February 15, with Paul Frenkel at the piano. Mr. Huberman's program will include several novelties, among them Respighi's sonata for violin and piano, which will be heard for the first time in New York on this occasion.

Second Detroit Date for Elly Ney

Elly Ney will make her second Detroit appearance on January 31, when she will appear in recital under the auspices of the Detroit Conservatory of Music. Mme. Ney's previous appearance in Detroit was as soloist with the Detroit Symphony Orchestra.

Rosing via Wireless

Rosing gave a concert via wireless at the Westinghouse Radio Station in Newark, N. J., on Saturday evening, December 31.

Foster Pupil in Recital

Harriet Foster announces a recital by her pupil, Ruth Igau, to be given at Mrs. Foster's studio, 235 West 102d street, on Saturday afternoon, January 28.

LA SCALA REOPENS

(Continued from page 6)

and fifty years, and on the left another tablet with the names of the first thirty subscribers forming the nucleus of the required million lire.

THE PERFORMANCE.

The opening performance of "Falstaff" began punctually at nine o'clock, and was over at a quarter past twelve. The intervals were not unduly long. Here was immediate proof of how carefully everything had been prepared, so that there might not be the slightest moment of hesitation.

The production itself was admirable. (The performance is noticed at the beginning of this letter.) The scenery, by Rota, was effective and the lighting well arranged. (There was no need for the Fortuny dome in this opera, but the system of reflected light was appreciated.)

TOSCANINI THE WIZARD.

In an opera like "Falstaff," which must be taken as a whole, it is always difficult to recognize one by one the merits and defects; this is an opera in which more than in any other the performance is directly and continuously influenced by the conductor. And Toscanini has done wonders: all the superlatives are insufficient to praise him as he deserves. A "Falstaff" like this is a masterpiece of execution. Toscanini has conducted this opera three times in Milan, twice at the Scala (in 1899 with Scotti, Garbin, Elisa Bruno, Pini-Corsi; in 1913 with Scotti, Linda Cannetti, Lucrezia Bori, Virginia Guerrini, Garbin and Badini) and once at the Dal Verne in 1915, during the benefit season organized by him. But it is not unjust to affirm that even if the artists were then individually better than those of the present production, the latter as a whole was certainly not inferior and under certain aspects superior. What enthusiasm this new baptism of the Scala has succeeded in arousing if all have become first-rate artists for the occasion, from the leading artist down to the last scene shifter. The public fully realized the unusual amount of devotion and abnegation which made such a performance possible. A never-to-be-forgotten evening, that of last night, an evening dear to all those Italians who wish to see their principal opera house rise once more to luminous and steady life.

GUIDO M. GATTI.

Fossum Conservatory of Music Notes

Theodore Fossum, director of The Fossum Conservatory of Music at Medicine Hat, Alberta, Canada, has every reason to be proud of Merrill D. Woodruff, pianist, who won the medal for scoring the highest marks in Canada in the junior piano grade of the Toronto Conservatory of Music. Prof. A. S. Vogt, Mus. Doc., principal of the Toronto Conservatory of Music, in a letter to Mr. Woodruff said: "I desire to congratulate you and your teacher on your well deserved success, and trust that your musical studies may proceed as satisfactorily in the future as during the season which recently came to a close."

Mr. Fossum is very busy. Among the pupils he has presented in recitals recently are: A. Hulbert, Annie Cox, Florence Donner, Edna Minor, Greta McCombs, Marie Sparks, Joseph Spivack, Florence McCombs, Martha Clark, Violet Silver, Laura Irwin, Eva Fefferman, Margaret Bell, Leland Gardner, Merrill Woodruff, Doris Appleton, Mrs. J. W. Learmouth, Helen T. Morrison, Helen Garvai, Angela Lecieux, Gladys Finlay, Marion Flynn, Perry Minot, Norman Patterson, Agnes McCaslin, Albert Nicol, Beatrice Muir, Gwendoline Appleton, Margaret Wyatt, Charlotte Cook, Isabel Stewart, Rose Prasow, Jake Silver, Mrs. J. S. MacLeod, Bernice McCool, Ella McCombs, Margaret Belcher, Robert Nelson, Charles Nelson, Fannie Woodman, Eleanor Walker, Freddie Fisher, Mary Leveille, Theresa Donner, Carl Finley, Sadie Prasow, Irene Peterson, Cicely Arrowsmith, Kathleen McCaslin, Lawrence McCarger, Irene Simpson, Barbara Claxton, Ota Knight, Frances McCandie, Jack Young and Bertha Carlson.

Diaghileff Ballet to Come Here

A report from London states that Diaghileff and his Russian ballet, which toured in this country for two seasons several years ago, will visit South America this coming summer and will tour in the United States again during the winter of 1922-23.

"THE APOCALYPSE" NOW IN PUBLISHED FORM

Dramatic Oratorio Which Won the N. F. of M. C. \$5,000 Prize Two Years Ago Has Been Issued by G. Schirmer, Inc., in Printed Form—Music by Paolo Gallico, and Text Selected and Arranged by Pauline Arnoux MacArthur and Henri Pierre Roché

This is the now published edition of the work which won the \$5,000 oratorio prize of the National Federation of Music Clubs two years ago. It was given its first public performance at the Tri-city convention of the Federation last summer and was an instant success. It has now been added to the G. Schirmer, Inc., collection of oratorios and anthems and makes up a neatly printed octavo volume of 163 pages.

A goodly portion of the success that has been won by this work is undoubtedly due to the libretto, which is a notable piece of work more after the order of an opera than of an oratorio. Indeed there seems to be no reason why it should not be staged. The division of work between Mrs. MacArthur and Mr. Roché seems to have been, so far as it has been made public, that Mrs. MacArthur wrote "Drunkennes," "Idolatry," and "Babylon," and Mr. Roché "Gluttony," "The Pagan Dance" and "War." Mrs. MacArthur's portion of the libretto is written in rhymed verse, while Mr. Roché used blank verse. It is a pity that this information is not given on the title page of the printed work, as the question of authorship has already been broached. However, it must be added that the work is equal and no confusion arises from difference of style. The entire libretto is a highly inspired dramatic and poetical exposition based upon the Apocalypse.

It would be difficult to find anywhere a more impassioned libretto, and Mr. Gallico was evidently aware of its possibilities when he undertook the music. He has written a

very beautiful and effective score in modern style, evincing a real musical inventiveness which may well be called inspiration. He has fully equalled the libretto, and no higher praise could be given him. His writing is terse, vigorous and highly picturesque. It is very complicated, but the chorus parts are restrained and of moderate difficulty except in the matter of intonation. The orchestration cannot, of course, be judged from this piano score, but those who heard the work say that it seemed altogether excellent and well suited to reveal the beauties of the score. It may be interesting to those familiar with the technical side of musical composition to remark that Gallico has made very frequent use of the augmented scale so popular with the moderns, and there are many passages both chromatic and diatonic of major thirds. The piano score does not show the music to be very contrapuntal in the old sense, although there may be further developments in the orchestration. There are several short fughettas, but most of the development is harmonic, and this adds to the charm of the work and enhances its dramatic character.

That the work will be widely performed can not be doubted. It possesses too great value to be neglected by our choral societies, and the fact that it has proved within the powers of the chorus which rendered it at the Tri-cities will encourage others to undertake it. Perhaps, too, it might be given a costume performance. Why not? It is highly colorful and picturesque and would provide as great delight for the eye as for the ear.



FERENC VECSEY

Hungary's Famous Violinist

is now on a concert tour in the United States.

The great artist has selected

The
Baldwin
Piano

for exclusive use.

Ferenc Vecsey has created a furore as a star of first magnitude wherever he appeared. His virtuosity is based upon such an ideal of beauty, as to be absolutely captivating.



The Baldwin Piano Company

CINCINNATI 142 W. 4th St.	CHICAGO 223 S. Wabash Av.	NEW YORK 665 Fifth Av.
ST. LOUIS 1111 Olive St.	INDIANAPOLIS 18 N. Penn'a St.	LOUISVILLE 521 S. Fourth Av.
DENVER 1624 California St.	SAN FRANCISCO 210 Sutter St.	DALLAS 1807 Commerce St.

Mary Potter for Fifth C. S. Church

The last and largest edifice to be erected by the vast body of Christian Scientists occupies a spot in the busiest center of New York City, Forty-third street and Fifth avenue, in the heart of the theaters, the hotels and the retail shopping district. Since April last the music com-



MARY POTTER,
contralto.

mittee has been hearing voices, the singers having come from all over the United States and representing some of the best in the country. No decision had been made until now, when, after hearing several hundred voices, Mary Potter, the golden voiced contralto, was selected after her first audition, at a salary which is said to be the largest paid in New York for similar services.

Although still under contract with her former church (Harry O. Hirt, organist and choirmaster), the keen interest in the splendid progress made by this young American singer and love for her personally caused the church board, minister and choirmaster to release Miss Potter from her

contract, and she will begin her duties at the Fifth Church of Christ, Scientist, on Sunday, February 5.

Miss Potter last month was specially engaged by Fortune Gallo to sing the double parts of the Witch and the Mother in "Hänsel and Gretel" in Philadelphia and Reading, Pa., and the Reading Herald-Telegram spoke of her as follows:

Mary Potter, as the Witch, had a thankless task, but a most important one, and her superb tones and remarkable diction were a pleasure to hear and will not be forgotten. "Come little mouse" and the "hocus-pokus" episode were delivered with admirable authority and consummate ease, and showed that she has a delightful way of doing things big. I can easily understand why she occupies such a high position in New York musical circles, and holds two of the best church positions.

Mary Potter studied with Joseph Regneas, under whom she has attained her present fine position; she recently dedicated a photograph to her teacher with the following inscription: "To my teacher, Joseph Regneas, with gratitude from his pupil. (Signed) MARY POTTER."

A Flying Singer

W. H. Evans of Minneapolis (Minn.) represents the modern civic host. He invited Mina Hager, contralto soloist with the symphony orchestra there, on January 15, to see his city from above. She graciously accepted the invitation and enjoyed her interesting experience there after her concert. Mr. Evans' letter of invitation follows:

My Dear Miss Hager:

One of your good friends has advised me that you are going to honor the City of Minneapolis with your presence on January 15 next, and that this city is going to have the pleasure of hearing your charming voice with the Symphony Orchestra of Minneapolis. The writer is anxious to have you enjoy the opportunity of seeing Minneapolis from the skies while you are here. As he is the owner of an Avro three-passenger airplane, he desires to extend to you an invitation to accompany him and his pilot over the city of Minneapolis in a flight, which will show you Minneapolis in all its glory. Surrounded as it is with its many lakes and traversed through by the majestic Mississippi River, it is a most wonderful sight. I am sure, if you will take advantage of this opportunity, it will give you a most pleasing impression of our beautiful city. Wishing you the compliments of the season, I remain,

Most cordially yours,

(Signed) W. H. EVANS.

And Miss Hager replied as follows:

My Dear Mr. Evans:

Indeed I shall be glad to go up in your Avro! Only in my dreams and my imagination have I seen the world from above. I am very much excited and highly pleased at the prospect. I shall probably arrive in Minneapolis, Saturday (January 14), and stay at the Curtis Hotel. Shall I take out life insurance before I fly? And shall I bring many, many clothes? Since singing with the orchestra is my first reason for coming, I think I had better go up after the concert—I might come down from the flight speechless and voiceless! Thank you so much for the invitation, and I shall try to follow any instructions you may give me for this flight.

Sincerely,

MINA HAGER.

Kelly Pupil Scores in Concert

Thomas James Kelly, artist-teacher of the department of vocal culture of the Cincinnati Conservatory of Music, recently presented his pupil, Mary Townsley Pfau, to a very large audience in a successful song recital. Mrs. Pfau

was one of Mr. Kelly's first students when he came to Cincinnati four years ago, and consequently this attractive artist pupil is one of the best exponents of his art. And well did she live up to this tribute in her recital, for the program was composed, and not merely thrown together in the form of a collection of songs chosen to "show off" the singer. Mr. Kelly is known as a master of program making, and his students are obliged to compose their own programs, subject to his correction and suggestion. The delightful artistry which the singer displayed is given full credit in the following article, which appeared in the Cincinnati Enquirer:

Mrs. Pfau is one of those singers who attach as much importance to style and interpretation as they do to vocalization. Her voice is one of lovely quality, free and flexible, and of good range. She interpreted a group of Miss Cook's songs with that rare understanding which comes from constant association with the composer, who presided at the piano, both as accompanist and as soloist in the piano numbers. There was a perfect rapport between those two musicians, both of whom gave evidence of the strong intellectuality underlying their musicianship.

Flonzaleys Receive Unique Christmas Gift

When Alfred Ponchon, second violinist of the Flonzaley Quartet, opened his Christmas gifts he found among them a small manuscript written for the violin. It was exquisitely done in ink by hand and at the top was the dedication—"To Alfred Ponchon from Charles Sanford Skilton."

Even before opening the rest of his gifts Mr. Ponchon took up his violin and played the music. But he could make no sense out of it. There was a charming theme, then many bars of rest, then the theme again in singularly detached phrases, and so it went on to the end. He thought this exceedingly strange, as he knew Mr. Skilton to be a composer of established reputation and a leading member of the faculty of the School of Fine Arts at the University of Kansas. He tried over and over to play the music so that it sounded like a real composition. Then he gave it up.

Later in the day the quartet had a rehearsal. Mr. Ponchon put the manuscript in his pocket. He would ask his confreres what they could make out of it.

No sooner had he arrived at the rehearsal than he drew forth the manuscript. At that very moment Mr. Betti drew forth a similar one from his pocket. Mr. d'Archembeau and Mr. Bailly followed suit. Almost simultaneously the four men said:

"I received a manuscript dedicated to me from Charles Skilton, but I can't make anything out of it."

Mr. Betti laid the four copies on a table and looked at them intently. Then he laughed, joyfully.

"It's a fugue! We have each received our parts as a personal gift!"

Ponchon, Bailly and d'Archembeau crowded around the table. They, too, examined the copies. And they saw that Betti was right.

Without a word each man walked to his music desk manuscript in hand. And so it happened that the first thing the Flonzaley Quartet played on Christmas Day was this unique gift which proved to be a most charming little fugue composed especially for them by Mr. Skilton.

Then, at the close, each man put his manuscript back in his pocket and vowed that never before had he received so perfect a Christmas gift.

Verdi Club Gives Musicale

With Clara Novello-Davies, Marie Novello (pianist), Mrs. P. Wright Edgerton (president-general of the Holland Dames), Mrs. Richard V. Lindbury and Mrs. Julian Edwards as guests of honor, the January 18 musical morning of the Verdi Club was a very enjoyable affair. President Florence Foster Jenkins announced at the outset that the Old Guard (the famous military organization) had offered its building without charge to the club for the ball on January 26; she called attention to the several theater parties which members of the club may join, naming that of January 25, Princess Theater, as the next; spoke of the annual "Silver Skylarks" pageant and ball, March 22 (benefit American Red Cross), and made other interesting announcements. The framed portrait of Caruso was conspicuous on the platform, and the room was so crowded that anteroom and halls held the overflow.

Marguerite Sylva gave what might be called a lecture-recital, for she talked as much as she sang, her humorous and illuminating remarks being altogether interesting. Songs by Laparra, Kramer, Tosti and others brought her enthusiastic applause, and of course she had to sing the "Habanera" from "Carmen" as an encore. Another encore, "Somebody Loves Me," led the president publicly to remark that it should be "everybody." John Mundy, cellist, played works by modern composers, attaining especially good tone in Wagner's prize song; Corinne Wolerson was at the piano. Part II of the program brought an excerpt from "La Bohème" by Mary Fabian, soprano, and Oreste Biora, tenor, including the famous airs and the duet. These young artists knew their music thoroughly and contributed much to the interest of the morning. Beatrice Raphael was the capable accompanist. It looks as if larger quarters would have to be found for the flourishing Verdi Club!

Claire Dux in Concert

In addition to her performances with the Chicago Opera Association, Claire Dux will have concert engagements in many parts of the country. Mme. Dux's first New York song recital will take place at Carnegie Hall on Sunday afternoon, February 5, when she will be heard in a program which will reveal several new aspects of her art and will include French and English songs. On the following day Mme. Dux will sing in Lynchburg, Va. She has appeared with Dr. Richard Strauss in recital in Kansas City and as soloist with him in orchestral concerts in New York and Chicago. She will also appear as soloist with the Chicago Symphony Orchestra at Chicago, under the direction of Dr. Frederick Stock, on February 10 and 11; with the Detroit Symphony Orchestra on March 9 and 10, and with the Chicago Symphony Orchestra in Milwaukee on March 6.

Turner Returns from Abroad

H. Godfrey Turner, the manager, of New York, has returned from a trip abroad. Mr. Turner sailed for Europe on December 10 last, and returned to the metropolis on January 17.



LEVITZKI

Outside of his concert appearances, the sparkling brilliance and youth of Levitzki's playing can only be heard thru

The AMPICO

If you own an Ampico, Levitzki will play for you whenever you wish. To have the artistry of one great pianist, alone, ever at your command is worth vastly more than the moderate cost of the Ampico.

You Are Cordially Invited To Hear The Art
Of The Great Pianists Reproduced

Knabe Warerooms
Fifth Avenue at Thirty-ninth St.

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Leon Sametini, Violinist, January 11

Tribune Leon Sametini Makes Favorable Impression on Audience.—(Headline.)
World Dutch Violinist Fails to Impress.—(Headline.)

Tribune His tone was generally smooth and full and especially clear and pleasing in high notes.
World His high tones were shrill and often they whistled. The quality of his tone wavered and introduced jarring effects.

Herald He played with . . . good rhythm and ease and abandon of style.
World His rhythms and phrasing could scarcely be felt.

Harold Morris, Pianist, January 11

Evening Mail The lovely lyrical themes in G minor sonata of Schumann were brought out most appealingly.
Times The romantic spirit of Schumann's fiery sonata in G minor escaped him.

Berthe Erza, Soprano, January 13

Herald Miss Erza is the possessor of a voice of excellent natural quality. It has warmth, tenderness and power.
World Her voice was harsh in timbre, particularly in her lower head tones.

Josef Hofmann, Pianist, January 14

Times A crashing forte that never sinned against the instrument or seemed other than musical.
American Often, to be sure, the . . . physical impulses . . . manifested in conspicuous feats of digital dexterity and muscular prowess—were forced upon one's notice too insistently.

Alexander Siloti, Pianist, January 15

Evening World Siloti's tremendous technique is unquestioned; also his skill in tonal coloring and in his management of dynamics.
Sun His forte passages are often insecure and blurred.

American Nor has Siloti lost any of his skill in pedalling, a feature of piano playing to which he always has devoted special attention.
Herald His use of the pedal is marked by welcome reticence.

World It was found then (twenty-four years ago) that his best accomplishment was his variety of color. It still seemed to be dazzling. He is still a colorist.
World His command of tone is decidedly limited. The essential color of his tone remains unvarying.

Times He played with a truly poetical introspection . . . three études and the A flat ballade by Chopin—and in these latter made no violent attempt to demonstrate the "greater Chopin," which sometimes means the louder Chopin.
Herald But he stormed tremendously through Chopin's A flat ballade.

Rudolf Jung, Tenor, January 15

Evening World His singing has commendable traits, noticeably sincerity, and a regard for the expression of sentiment and deep feeling. . . . This work (Schubert) enabled the singer to run the emotional gamut, a near-herculean job, and the tenor came through the ordeal creditably.
World Probably one of the most tiresome recitals that has ever been given. . . . Schubert's music . . . must be sung . . . by a singer who is able to summon intense feeling into his imagination and to communicate it to his voice. Mr. Jung, however, cannot do it.

Ruth Deyo, Pianist, January 16

Herald She employs a musical tone generally well colored and she has lyric feeling.
Tribune Her touch was dry and lacking in depth and color.

Times Miss Deyo's playing is that of a musician and an artist.
Tribune Miss Deyo disclosed little more than conventional pianistic attainments.

Artur Schnabel, Pianist, January 16

Sun His colors are numerous, but they are all made to contrast.
Herald He seemed to place little value on sensuous warmth or variety of color.

World He can do anything that he wishes with a piano in coloring tones.
Evening Mail Delicate beauty of tone.

Tribune Those (tones) of Beethoven, as played by Mr. Schnabel, detracted themselves from the instrument and became embodied beauty vitalized by feeling.
Herald He played most of the time with a hard and therefore cold tone.

Myra Hess, Pianist, January 17

Tribune She possesses not only fancy, but the higher gift which is imagination. Her expositions are not merely intellectual, they are poetical also.
American Miss Hess is not given to poetic contemplation and never allows her feelings to melt in sentimental reverie. Her spirit does not dwell in the realm of romance.

Miss Bradley's Chance Came

Grace Bradley, like so many of the other singers of the Metropolitan Opera Company, had to wait a long time for a chance to appear. Then came a "Walküre" performance. Krimgerde was ill and Miss Bradley had to jump in to sing the role at the beginning of the third act

without ever having had a stage rehearsal even with piano, to say nothing of orchestra. It was no easy matter, with the complicated movements which the Walküres are obliged to perform to say nothing of the difficult music cues, but Miss Bradley proved her artistic equipment by acquitting herself without a mistake. Her second appearance with the company took place at the first Brooklyn performance of "Louise" on Tuesday evening, January 17, when she sang the roles of the Street Sweeper in the Montmartre scene and the Forewoman in the sewingroom scene. Miss Bradley, the possessor of a contralto voice of unusual depth and power, is engaged for a number of festivals this spring.

"The Crucible" Likely to Rival Success of "Inter Nos."

What singers want to know about a song is: Is it vocal, is it singable, will it touch the heart of the public? And what the public wants to know is whether it is simple enough to be handled by the average amateur singer and the average amateur pianist? That is the rarest of rare combinations, and when the reviewer finds it in his path he feels that he must let all the world know about it and hear about it and get acquainted with it.

Such a song is "The Crucible," by Alexander MacFadyen. It is set to a poem by O. Henry, greatest of American story writers, who knew the human heart and all that is in it and felt the feelings that we all feel but are unable to express. This poem is a poem of feeling—a heart poem. There is a sort of refrain to each verse which tells the story: "But when the striving is ended, tenderly, unbelieved, turn to a woman and a woman's heart and to children, the heart of a child."

And each of the three verses tells of man's conflict with the world in its various phases, in striking contrast with this tender home motive, a contrast that the composer has clearly and vividly portrayed in his musical setting. It is a love song of appealing tenderness combined with a war song and a work song that will stir the blood of every real he-man and bring tears to every mother-woman. It presents a melody of great beauty with a good, flowing rhythm, and, in parts, of high dramatic fervor. It is a song for singers as well as for the home circle and is going to rival the success of the same composer's "Inter Nos," one of America's masterpieces.

MacFadyen has dedicated "The Crucible" to Carolina Lazzari, but she will not be the only one to sing it. Indeed, it is hard to imagine any one of the great American concert artists not including this work in his or her repertory. A program will be amiss without it and no artist who hopes to get close to the hearts of an audience will care to forego the powerful aid that this thrilling poem and no less thrilling music will furnish.

The song is of medium range and there are optional notes that will make it grateful for the amateur. It is published by the John Church Company and issued, as is usual with this company's editions, in excellent form, on heavy paper with large type, clearly spaced and easy to read. The poem, which will cause some surprise, for it is not widely known that O. Henry was a poet as well as

a story writer, is taken from "O Henryanna," of Doubleday, Page Company.

Taken all in all, this is a notable addition to America's literature of poetry and song and deserves widespread recognition.

Attractive Greetings from Winnipeg

The Men's Musical Club of Winnipeg, Canada, sent out an attractive holiday greeting this year. G. F. Coombes is the author of a verse which is worth repeating:

By old Red River's ice-locked stream full soon
The Christmas bells will peal their jocund tune!
O friends afar (whom Music's power inspires,
Co-worshippers at Music's altar-fires),
Linked to our hearts in loving memory,
Tho' severed by long leagues of land or sea,
May those sweet bells our Christmas greetings bear,
Scattering their joyous music everywhere,
And wake in your glad hearts an echo true
Remembering us as we remember you!

Norman Douglas is president of this club, George S. Mathieson is the secretary, and C. B. Clement the treasurer.

Recital at Helen Moller's Theater

The next recital of the series being held at Helen Moller's "Little Theater Within a Theater" will be held on Sunday evening, January 29, at 9 o'clock.

For Little Players and Singers

A FOREST JUBILEE

By Helen L. Cramm

Op. 31

Price, \$1.00 postpaid

The animals of the forest come together, as told in the preface, for a reunion and entertain each other with songs and other musical selections for which a prize is to be awarded. Their music is tuneful and bright, and well adapted to be played by small fingers and to entertain young minds. Large notes help in the reading; and the verses printed between the staves fit the music exactly so they can be sung also, besides telling an interesting story of each notable singer.

OLIVER DITSON COMPANY

178-179 Tremont St., Boston 10

Order of your local dealer

AMERICAN ACADEMY of DRAMATIC ARTS, Founded 1884

FRANKLIN H. SARGENT, President

The leading institution for Dramatic and Expressional Training in America. Connected with Charles Frohmann's Empire Theater Companies. For information apply to Secretary, 185 Carnegie Hall, New York.

PAPALARDO

Eminent Conductor—Teaching.
Coaching, Accompanying
Studio: 315 West 98th Street, New York City

M
A
N
F
R
E
D

MALKIN

HAENSEL & JONES, Managers
STEINWAY PIANO

Well Known Pianist

SECOND RECITAL

Carnegie Hall, New York

March 13

(All Chopin Program)

FRANCESCA ZARAD

SOPRANO

Direction: J. H. FITZPATRICK,
Windsor-Clifton Hotel, Chicago, Ill.

The Clebreland Institute of Music ERNEST BLOCH, Musical Director

3146 EUCLID AVE., CLEVELAND, OHIO Mrs. Franklyn B. Sanders, Executive Director

VIRGINIA GILL Lyric Soprano

"A Voice of Distinctive Charm"

Now Booking for Season 1921-1922

CONCERT-ORATORIO-OPERA

Address: 1014 Division Street

Camden, New Jersey

FAUSTO CAVALLINI

Leading Tenor with Scotti Grand Opera Company

Address: care ALFREDO MARTINO, 329 West 85th Street

New York

A
L
F
R
E
D
O

MARTINO

Author of the book "The Mechanism of the Human Voice." Former teacher of ROSA PONSELLE. Teacher of FAUSTO CAVALLINI, leading tenor with Scotti Grand Opera Co.; IRENE WELSH, leading soprano with the Italian Lyric Federation.

Send for leaflet

329 West 85th Street New York

PARADISO
(Formerly of Milano, Italy) CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
Studios: 897-900 Carnegie Hall, N. Y. Tel. 1254 Circle

ANNIE LOUISE DAVID

"America's Foremost Woman Harpist"
Direction: LEE KEEDICK BUREAU, 437 Fifth Avenue, New York

Bertha BEEMAN

DRAMATIC CONTRALTO
Management: L. A. KEENE 130 W. 74th St. New York City

J. FRED WOLLE

ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU, 8 East 34th Street, New York

Isaac Van Grove
CHICAGO OPERA ASSOCIATION
Auditorium Theatre : : Chicago, Ill.



Miami Conservatory

MIAMI, FLA.
BERTHA M. FOSTER, Director
Music in all its branches, Art, Dramatic Art, Aesthetic Dancing and Languages.
Write for prospectus

JULIUS FALK
For Available Dates Tour Direction
C. H. FALK
96 Fifth Ave., Room 20, New York
or Wolfsohn Bureau, New York

William BECK

LEADING BARITONE
Chicago Opera Association

ALBERT RIEMENSCHNEIDER

Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIO
For Rentals or Instruction Address: Berea, Ohio
Piano Studio, 707 The Arcade, Cleveland, Ohio.

FLORENCE MACBETH

Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager,
311 Fifth Ave. (Postal Life Bldg.), New York.
Steinway Piano Used.

CLEMENTINE DE VERE Prima Donna Soprano From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio. Also: VOCAL TUITION Address: 109 Riverside Drive, N. Y. City Phone Schuyler 8399	ROMUALDO SAPIO Vocal Teacher Formerly conductor Metropolitan Opera, New York, and European theaters. Conch to Mme. Adelina Patti, Calvé, Nordica and other celebrities.
---	--

GEORGE S. MADDEN

BARITONE
Concert, Oratorio and Recitals

"In oratorio music his style was especially praiseworthy."
—New York Herald.

G. STEPHENS, Representative
267 Macon St., Brooklyn, N. Y.

Phone 7993-W Decatur

HUB CITY HEARS NUMEROUS RECITALISTS

Kochanski the Soloist with Boston Symphony—Estelle Liebling Also Scores with Orchestra—Father Finn and Paulist Chorists Give Pleading Program—Frieda Hempel Gives Symphony Hall Recital—Caroline Hudson—Alexander, Esther Dale, Harriet Van Emden, Florence Bryant and Flonzaley Quartet Give Programs—Apollo Club's Second Concert

Boston, January 21, 1922.—At the eleventh pair of concerts of the Boston Symphony Orchestra, Monteux conductor, held on Friday afternoon, January 13, and Saturday evening, January 14, the program included: variations on a theme by Haydn, op. 56, Brahms; "Verklarte Nacht," op. 4, Schoenberg; fantasia on Scottish airs for violin and orchestra, op. 46, Bruch; "La Valse," Ravel. Schoenberg's composition was substituted for Handel's concerto in F for strings and two wind instruments, on account of the sudden illness of Mr. Wendler, the first horn player.

The Brahms variations were delightfully played, Mr. Monteux reading the music in a happy manner, not choosing the music as a duty, as it is said some conductors in Paris do, but because he finds both beauty and strength in the score, and he certainly has the ability to bring out these qualities to the delight of the audience. Schoenberg's "Verklarte Nacht" was appreciated by the hearers, but there seemed a general feeling that it would not be injured by considerable cutting.

Mr. Kochanski has a beautiful tone, not large, but intense; also a facile technic, with broad and distinguished phrasing. It is needless to add that, while his art gave great pleasure to his audience, as shown by the many recalls, the music of Bruch was found to be tiresome and of little worth by the critics.

The twelfth pair of concerts was given Friday afternoon, January 20, and will be repeated tonight, January 21.

ESTELLE LIEBLING SOLOIST WITH SYMPHONY.

On January 16 was given the second of the series of six concerts which the Boston Symphony Orchestra is offering this season at Symphony Hall, in addition to the regular subscription series. The program: symphony No. 5 in C minor, Beethoven; "The Carnival in Paris," Svensen; aria from "Etienne Marcel," Saint-Saëns; aria, "Non so più," from "The Marriage of Figaro," Mozart; "Prelude a l'Après-Midi d'un Faune," Debussy; overture to "Tannhauser," Wagner.

This proved an exceptionally interesting concert, Beethoven's great symphony receiving fresh color and wonderful brilliancy from the reading of Mr. Monteux. The Debussy fantasy was just as incredible, and just as convincing as ever.

Estelle Liebling was especially successful with the aria of Saint-Saëns, her rich, colorful voice being at its best in this number, displaying effectively the singer's range, the color in the middle and lower registers being unusual and characteristic.

One should mention the individual excellence of the many solo players in the orchestra. A full house and much enthusiasm greeted the players and singer.

FATHER FINN AND PAULIST CHOIR.

Sunday evening, January 15, Symphony Hall proved to be too limited in size to care for much more than half of those who wished to hear the Paulist Chorists. The program was made up, for the first part, of music for the church, largely from the old masters: "Memento Homo," Morales; "Sanctus tu es Petrus, Gloria in Excelsis" (from the Missa Brevis), and "Crucifixus," by Palestrina; "Ave Maria" and "Vere Langoures," by Vittoria; "Crucifixus," by Lotti, and four pieces by modern writers for the Russian Liturgy. Two Christmas numbers, "Silent Night" and "Nazareth," by Gounod, completed the first part of the program as announced. The balance of the program was made up of lighter numbers, traditional Irish melodies, pieces by Irish composers and the "Irish Folk Song" of Arthur Foote.

Father Finn plays upon his choir as an expert organist on his instrument, conducting with both hands, with an abundance of facial expression, and in the Elgar piece and the carols he became organist in fact, and his expert handling of the instrument added much to the pleasure of the audience.

FRIEDA HEMPEL IN RECITAL.

Sunday afternoon, January 15, Frieda Hempel gave a large audience much pleasure at her recital in Symphony Hall. The program: "Agnus Dei" from "The Coronation Mass," Mozart; "Voiche sapete" from "The Marriage of Figaro," Mozart; a pastoral from "Rosalinda," Veracini; "Die Post," "An die Nachtigall," "Auf dem Wasser zu singen," and "Ave Maria," Schubert; "Ah, non credea" and rondo, "Ah, non giunge," from "La Sonnambula," Bellini; "From Monte Pincio" and "I Love Thee," Grieg; "Verschweigene Liebe" and "Er ist's," Wolf; "Slumber Song," d'Albert; "Ständchen," Strauss; "Wiegenlied," Brahms; "The Bird Song," Taubert.

Miss Hempel has a voice of lovely quality, sings with intelligence and good diction in each language in which the song is written, yet it seemed to the writer, that those of Schubert in German were given with deeper understanding than those in the other tongues.

Coenraad V. Bos, pianist, and Louis P. Fritze, flute, assisted, and it goes without saying that the artist could hardly have found a more helpful assistant at the piano than Mr. Bos. Miss Hempel was recalled times without number at the end of the program, besides giving repetitions and encores between groups.

PROGRAM BY CAROLINE HUDSON-ALEXANDER.

At Symphony Hall, Tuesday evening, January 17, Caroline Hudson-Alexander pleased a large and friendly audience by presenting, in her most charming manner, the following program: "My Heart Ever Faithful," Bach; air from "Idomeneus," Mozart; "Stille Thränen," "Frühlingsnacht" and "Monadnacht," Schumann; "Heiden Roselein" and "Die Allmacht," Schubert; "The Voice and the Flute," aria, Denmore; "Chanson du Chemin," Charpentier; "Sainte," Ravel; "Fantoches," Debussy; "Au Cimetière," Saint-Saëns; "Toune Mon Moulin," Delmet; "Hymne Au Soleil," Georges; "Candle Light," Rogers; "Snow Flakes," Forsythe; "On the Water of the Marsh" and "A Rural Sparkin'," Frank Laird Waller; "After War," Murdoch; "Spring," Henschel.

The beautiful aria, "Zeffiretti Lusingheri," from "Idome-

neus," suits Mrs. Hudson-Alexander's voice, and was one of the most delightful numbers of the evening. Again a song by John H. Denmore, this time a bit of coloratura after Donizetti, poem by Mary Gardenia, "The Voice and the Flute," made a hit with the audience, and was repeated in part after insistent applause. Georges Laurent, flutist of the Boston Symphony Orchestra, was delightful in the obligato for this number.

Huyman Buitekian added greatly to the success of the concert, with his helpful accompaniments.

ESTHER DALE HEARD.

Saturday afternoon, January 14, Esther Dale gave a program of varied style and much interest, at Jordan Hall, to a large and appreciative audience. Her selections ranged from Bach and Mozart to Brahms' German folk songs, and songs by Constance Hereshoff, Bainbridge Crist, Alice Barnett and Tilden Davis. Two songs by Douanay, especially "O del mio amato beni," proved grateful to hear.

HARRIET VAN EMDEN DELIGHTS.

At Jordan Hall, January 18, Harriet Van Emden, soprano, with Harry Whittmore at the piano, gave a pleasant and interesting recital of songs and arias by both ancient and modern composers. The program: "Lungi del caro ben," Sarti; air from "Radamisto," Handel; "Resta in pace," Cimerosa; "Alleluja," Mozart; "An die Nachtigall," Brahms; "Der Jaeger," Brahms; "Briet uber mine Haupt dein Schwarzes Haar," "Schoen Sind," "All mein Gedanken," Strauss; "Chanson d'Amour," Chausson; "La Chanson de l'Alouette," Lalo; "Sorrow in Spring," Rachmaninoff; "Thou art an Angel," Gretchaninoff; "Ebb and Flood," Rachmaninoff; "Consecration," Manney; "The Windflowers," Josten; "The Great Awakening," Kramer; "Wings of Night," Watts; "Song of the Open," La Forge.

Miss Van Emden has a beautiful and flexible voice, of good quality especially in the middle and lower registers, and showed admirable breath control in the more florid air of Mozart. She has a musical temperament and emotional feeling for the requirements of the work in hand. Her way to success is clear.

FLONZALEY QUARTET PLEASES.

The Flonzaley Quartet, in Jordan Hall, January 19, gave its first concert of the season. The program: quartet in E flat major, Beethoven; quartet in D major, Mozart; "Concertino," Stravinsky.

The concertino by Stravinsky has created much discussion, even to the printing of two bits of themes in the Boston Transcript, and a dissertation on the composition by Mr. Smith of that paper. It is sufficient here to say that this well known organization had "seen its duty and done it," as well or better than any other quartet could. The balance of the program was played in the artistic and painstaking manner which one has learned to expect from these gentlemen.

APOLLO CLUB IN SECOND CONCERT.

In Jordan Hall, January 17, the Apollo Club, Mr. Mollenhauer conductor, gave its second concert of the season, the program being largely made up of graceful songs and tuneful ballads, with a few of a serious character to preserve a proper balance.

Marjorie Moody was the soloist; she has a sweet, flexible voice showing to advantage in the aria, "Que la voce," from "I Puritani." She also gave a group of English and French songs and was repeatedly encored.

Walter H. Kidder, baritone, was given the solo from "In the Woods," and George S. Dane won applause when he sang the stirring sea song, "Roadways," by John H. Denmore, whose compositions appear frequently in programs both here and elsewhere.

Frank Luker was, as always, a great help to the success of the concert, with his admirable accompaniments.

FLORENCE BRYANT'S PROGRAM.

At Steinert Hall, January 19, Florence Bryant, violinist, gave the following program, with Bianca del Vecchio at the piano: Sonata in A major, César Franck; concerto in B minor, d'Ambrosio; variations, Tartini-Kreisler; "Abendlied," Schumann; "Romance in F," Beethoven; gavotte in E major, Bach-Kreisler; introduction and tarantelle, Sarasate. A friendly audience greeted the player with hearty applause.

A. R. F.

American Institute Recital

The ninety-first recital at the American Institute of Applied Music, Kate S. Chittenden, dean, took place and was given exclusively by pupils of the dean and Mr. Klibansky. Twelve numbers were performed by the following players: Nancy Hankin, Grace Cottrell, Amelia Miller, Jean Burns, Elsie Duffield, Edna Oster, Salvatore Feldi, Irene Miller, Grace Marcella Liddane, Katherine Mortimer Smith, Em Smith (violin), C'Zelma Crosby (cello), Alice Nichols (piano), and Stephanie Koeppen. These affairs invariably attract large audiences and serve to show the excellent work done at the institution. The program held on it the American composers MacDowell, Curran, Mana-Zucca, Kramer, Hawley, Sternberg, Burleigh and Guion, while the European composers were all standard names.

Nancy Gibbs Sings "Smilin' Through" in Vaudeville

Nancy Gibbs made her debut in vaudeville recently and delighted audiences at the New York Winter Garden with her charming rendition of Arthur A. Penn's popular little song, "Smilin' Through." She "put it over" in great shape, and proved that the song is as big a favorite with vaudeville audiences as with everybody else. Miss Gibbs will be remembered as the clever English prima donna who appeared so successfully last season in "The Whirl of New York."

Max Gogna Back in New York

Max Gogna, the eminent cellist, has returned to New York after a tour which began October 11 and included Wooster, Shelby, Barnesville and Ironton, Ohio; Welch, W. Va.; Port Huron, Albion, Holland, Mich.; Notre Dame, Ind.; Sterling, Ill.; Adel, Spirit Lake, Clear Lake, Dubuque, De-Witt and Sigourney, Iowa; Watertown, Pierre, Rapid City,



MAX GOGNA,
Russian cellist.

Lead, Mitchell, Miller, Wessington Springs, Madison, Brookings, S. D., and Pipestone, Minn. "I enjoyed the trip very much indeed," Mr. Gogna declared, "but I felt that I had been neglecting my pupils and I am glad to be back with them."

Mr. Gogna spoke most enthusiastically about his pupils, of which he has accepted a limited number, the many demands upon his time making it necessary to limit the number. His studios are at 149 Manhattan avenue, and his fine art makes him a general favorite, as the number of his appearances in New York and vicinity testify.

Last year Mr. Gogna appeared as soloist with Mme. Tetrazzini on her tour of this country and Canada. Everywhere he won his audiences, for, as the Louisville Herald puts it, "he is a cellist of astonishing virtuosity, fine tone, and scholarly respect for his instrument."

Jersey City Hears Marion Armstrong

Marion Armstrong, young Scotch-Canadian soprano, was the feature artist in a musicale which was given at the First Congregational Church of Jersey City, January 9. Edith Sinclair, harpist, and Morris Brown, boy cellist, assisted.

Miss Armstrong sang "Batti Batti," Mozart; the "Ave Maria," Verdi; "I Heard a Voice," Parker; prologue, Grieg; "Her Love Song," Mary Turner Salter. As an encore she gave "The Thrill of You," Vanderpool; this little song was received most enthusiastically and Miss Armstrong had to repeat it. A group of old Scotch songs, which included "My Ain Folk," "Bonnie Mary of Argyle," and "Laddie," were received, as usual, with marked appreciation. Miss Armstrong was in splendid voice and delivered her numbers with artistic interpretation.

Morris Brown, who had a debut in Aeolian Hall last season, may well be called a boy prodigy. His playing is far superior to many more mature artists who are on the concert stage today. Edith Sinclair plays the harp well and deserves sincere applause, which she received.

Augusta Cottlow Recital January 27

Augusta Cottlow will give her annual recital at Aeolian Hall on January 27.

G. M. CURCI

Vocal Teacher and Coach

Consultation by
Appointment

Studio: 25 West 86th Street
NEW YORK CITY
Phone: 8107 Schuyler

WHERE THEY ARE TO BE

From January 26 to February 15

Artone Quartet:
Detroit, Mich., Feb. 14.
Barber, Lyell:
Montgomery, Ala., Feb. 1.
Barclay, John:
Montclair, N. J., Jan. 26.
Baroni, Alice:
Scranton, Pa., Jan. 27-28.
Wilkesbarre, Pa., Jan. 30.

Beale, Kitty:
Washington, D. C., Jan. 29.

Bryars, Mildred:
Hamilton, Ont., Feb. 1.
St. Thomas, Ont., Feb. 2.
Fredonia, N. Y., Feb. 3.

Buhlig, Richard:
Los Angeles, Cal., Jan. 27.
Los Angeles, Cal., Feb. 10.

Cincinnati Orchestra:
Memphis, Tenn., Jan. 30.

Claussen, Julia:
Kansas City, Mo., Jan. 27.
Chicago, Ill., Jan. 29.

Cleveland Orchestra:
Waterbury, Conn., Jan. 26.
Poughkeepsie, N. Y., Jan. 27.
Brooklyn, N. Y., Jan. 29.
Lancaster, Pa., Jan. 30.
Shamokin, Pa., Jan. 31.
Hamilton, Ont., Feb. 1-2.
Buffalo, N. Y., Feb. 3.
Olean, N. Y., Feb. 4.

Costello, Paul:
Hamilton, Can., Feb. 1.

Criterion Male Quartet:
Salisbury, Md., Feb. 6.
Mamaroneck, N. Y., Feb. 7.
York, Pa., Feb. 9.
Montclair, N. J., Feb. 10.

Crosby, Phoebe:
Gainesville, Ga., Feb. 7.

Curtis, Vera:
Lancaster, Pa., Jan. 30.
Shamokin, Pa., Jan. 31.
New Bedford, Mass., Feb. 12.

Cuthbert, Frank:
Albany, N. Y., Feb. 1.

D'Alvarez, Marguerite:
Baltimore, Md., Jan. 27.
Raleigh, N. C., Jan. 30.
Montgomery, Ala., Feb. 1.

De Kyzer, Marie:
Springfield, Mass., Jan. 27.
East Orange, N. J., Feb. 1.
Williamantic, Conn., Feb. 6.

Dux, Claire:
Chicago, Ill., Feb. 10-11.

Fanning, Cecil:
Danville, Ill., Feb. 3.
Murfreesboro, Tenn., Feb. 6.
Shaw, Miss., Feb. 8.
Natchez, Miss., Feb. 10.

Flonzaley Quartet:
Uniontown, Pa., Jan. 26.
Washington, Pa., Jan. 27.
Chicago, Ill., Jan. 29.
Knoxville, Tenn., Jan. 31.
Greenville, S. D., Feb. 3.
Atlanta, Ga., Feb. 4.
Charlestown, S. C., Feb. 5.
Richmond, Va., Feb. 8.
Charlottesville, Va., Feb. 9.
Baltimore, Md., Feb. 10.
Philadelphia, Pa., Feb. 12.
Washington, D. C., Feb. 13.
New Britain, Conn., Feb. 14.

Gerhardt, Elena:
Indianapolis, Ind., Feb. 13.
Aurora, N. Y., Feb. 15.

Hess, Hans:
Chicago, Ill., Jan. 31.

Hess, Myra:
Kingston, Can., Jan. 30.
Toronto, Can., Feb. 2.
Cambridge, Mass., Feb. 9.
Galveston, Tex., Feb. 15.

Howell, Dicie:
Detroit, Mich., Feb. 14.

Jeffrey, Helen:
Minneapolis, Minn., Jan. 29.
Lawrenceville, N. J., Feb. 11.

Jolliif, Norman:
Englewood, N. J., Feb. 7.

Karle, Theo:
Pittsburgh, Pa., Jan. 26.

Lada:
Toronto, Can., Jan. 28.
Parkersburg, W. Va., Jan. 30.

Land, Harold:
Pittsburgh, Pa., Feb. 15.

Lets Quartet:
Mexico, Mo., Jan. 26.
Lincoln, Neb., Jan. 28.
Cleveland, O., Jan. 30.
Lewistown, Pa., Jan. 31.
Brooklyn, N. Y., Feb. 6.
Forayth, Ga., Feb. 9.
Columbia, S. C., Feb. 10.
Hollins, Va., Feb. 11.
Roanoke, Va., Feb. 12.
Chapel Hill, N. C., Feb. 13.
New Bern, N. C., Feb. 14.
Norfolk, Va., Feb. 15.

Maier, Guy:
Buffalo, N. Y., Jan. 30.
Milton, Mass., Feb. 5.
Holyoke, Mass., Feb. 7.
Detroit, Mich., Feb. 11.
Chicago, Ill., Feb. 12.
Lima, O., Feb. 14.
Cleveland, O., Feb. 15.

Milligan, Harold:
Delaware, O., Feb. 7.

Morini, Erika:
Ann Arbor, Mich., Feb. 3.

Nevin, Olive:
Delaware, O., Feb. 7.

Pattiera, Tino:
Louisville, Ky., Feb. 7.

Pattison, Lee:
Buffalo, N. Y., Jan. 30.
Convent, N. J., Feb. 2.
Milton, Mass., Feb. 5.
Holyoke, Mass., Feb. 7.
Chicago, Ill., Feb. 12.
Lima, O., Feb. 14.

Patton, Fred:
Peekskill, N. Y., Jan. 26.
Amityville, N. Y., Jan. 30.
Peekskill, N. Y., Feb. 7.

Pavloska, Irene:
Mt. Vernon, N. Y., Jan. 26.
Battle Creek, Mich., Feb. 6.

Peegé, Charlotte:
Topeka, Kan., Jan. 27.
Wichita, Kan., Jan. 30.

Petrauskas, Mikas:
Brooklyn, N. Y., Jan. 28.
Worcester, Mass., Jan. 29.

Price, James:
Detroit, Mich., Feb. 14.

Prihoda, Vasa:
Chicago, Ill., Feb. 1.

Rachmaninoff, Sergei:
Cincinnati, O., Jan. 30.

Reuter, Rudolph:
Chicago, Ill., Jan. 31.
Boston, Mass., Feb. 6.

Reyes, Juan:
New Rochelle, N. Y., Feb. 14.

Roberts, Emma:
Grand Rapids, Mich., Feb. 3.
Youngstown, O., Feb. 6.

St. Olaf Lutheran Choir:
Youngstown, Pa., Jan. 26.
Butler, Pa., Jan. 27.
Pittsburg, Pa., Jan. 28.
Canton, Ohio, Jan. 28.
Columbus, Ohio, Jan. 29.
Cincinnati, Ohio, Jan. 30.
Dayton, Ohio, Jan. 31.
Fort Wayne, Ind., Feb. 1-2.
Rock Island, Ill., Feb. 3.
Minneapolis, Minn., Feb. 6.

Schelling, Ernest:
Detroit, Mich., Feb. 5.

St. Louis, Mo., Feb. 10-11.

Schofield, Edgar:
Georgetown, Tex., Jan. 26.

Silberta, Rhea:
Newark, N. J., Jan. 29.

Sparkes, Lenora:
Lafayette, La., Feb. 13.

Stanley, Helen:
Sacramento, Cal., Jan. 26.
Bakersfield, Cal., Jan. 30.
Los Angeles, Cal., Feb. 1-2.
Tacoma, Wash., Feb. 6.
Portland, Ore., Feb. 8.
Yakima, Wash., Feb. 10.

Swinford, Jerome:
Cranbury, N. J., Feb. 4.
Pawnee, R. I., Feb. 7-8.

Thomlinson, Ralph:
Mamaroneck, N. Y., Feb. 5.

Tyrone, Ada:
Stamford, Conn., Feb. 12.

Watson, Pauline:
Quebec, Can., Feb. 3.
Troy, N. Y., Feb. 6.
Poughkeepsie, N. Y., Feb. 8.
Easton, Pa., Feb. 10.
Elmira, N. Y., Feb. 13.
Shamokin, Pa., Feb. 15.

Godowsky Will Tour Orient

Leopold Godowsky will make a tour of the Orient next season. In the fall of this year the master pianist will start on an extensive concert trip through the Far East, his itinerary including appearances in Japan, China and India. Complete detail are not as yet available, but Mr. Godowsky's tour of countries which receive relatively few visits from great musicians will be one of the most comprehensive yet planned.

Mikova at University of California

Marie Mikova has been re-engaged for the concert series of the summer session of the University of California from June 2 to August 5. Miss Mikova, together with Sascha Jacobinoff, has appeared in successful recitals at the University for the last two summers, and this is their third re-engagement. These concerts have proven so popular that the board of directors is considering an extension of the course this year.

Giuseppe Boghetti Presents Pupils

It was a well arranged and interesting program which was presented by pupils of Giuseppe Boghetti at his Philadelphia studios on Saturday afternoon, January 7. Marian Anderson, contralto, was heard in "O Mio Fernando," from

"La Favorita," Donizetti; "A Song of the Heart," Johnson; "Do Not Go, My Love," Hageman, and "I'm so Glad Trouble Don't Last Long," Dett, and so enthusiastic was the audience that she was compelled to bow her acknowledgments many times. Eva Cherry, soprano, was scheduled to sing a group of numbers, but owing to indisposition she was unable to appear and Miss Anderson sang several selections in her place. William Forman's well developed baritone voice was heard to advantage in numbers by Scarlatti, Mascagni and Finden, and he, too, was enthusiastically received by the appreciative audience. Excellent piano accompaniments were furnished by Mrs. Walker.

Jeritza with Metropolitan Bureau

Mme. Jeritza, the soprano, who has had such a success with the Metropolitan Opera this season, has just signed a contract to appear under the direction of the Metropolitan Musical Bureau.

ASTOLFO PESCIA Vocal Teacher and Coach
Teacher of **OLGA CARRARA**
2231 Broadway (Corner 80th St.) Studio 12, New York
Appts by mail only.

C E C I L

FANNING Baritone

"Who has made the greatest success of all the American singers this Summer."
—London Sunday Times

JOSEPH HISLOP

ANN THOMPSON PIANIST

EARL MEEKER BARITONE

Exclusive Management: HARRY H. HALL, 101 Park Ave, Room 1111, New York

RECITAL CONCERT ORATORIO

Exclusive Management
DANIEL MAYER Aeolian Hall, N. Y.
H. B. TURPIN at the Piano **BALDWIN PIANO**

Scottish Tenor
(Of the Royal Operas at Stockholm, also Covent Garden, London, and the Chicago Opera Company.)
Enroute With Scotti Opera Company, September 12th, to October 1st.
Available for Concerts from November 1, 1921—May 15, 1922
Exclusive Management: R. E. JOHNSTON
Paul Longons, Associate 1481 Broadway, New York City

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura; LENORA SPARKES, Lyric Soprano, and other prominent Artists. Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR
BASS BARITONE

RECITALS IN ENGLISH, FRENCH, ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City. Tel. 2970 Audubon

DR. CHERUBINO RAFFAELLI

From Royal Conservatory, Florence, Italy
TEACHER OF SINGING AND PIANO
602 West 137th Street, New York City Telephone Audubon 5669

OTILIE SCHILLIG

Recital
Concert—Oratorio
Management: Wolfsohn Musical Bureau 8 East 34th Street, New York

ALLABACH
COLORATURA SOPRANO
Toledo, Ohio**SWAYNE** Pianists Prepared for Public Appearances
33 Avenue Montaigne, Paris, France**Walter Henry Hall** Professor of Choral Music, Columbia University
Address 39 Claremont Ave.**William S. BRADY**

TEACHER OF SINGING
Studio: 137 West 86th St., New York. Tel. Schuyler 10099

CHARLES SANFORD SKILTON
COMPOSER and ORGANIST

University of Kansas Lawrence, Kansas

MARIE SUNDELIUS Soprano

With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN CONCERT BAND
"A Symphony Orchestra in Brass" Columbia University Concerts
Personal address: 202 Riverside Drive, New York
For outside bookings apply Roger DeBruyn 1540 Broadway, New York

Jean de Reszke
53 Rue de la Faisanderie
Paris



LEO SCHULZ
Eminent Cello Virtuoso & Conductor
OPEN FOR SEASON 1922-1923
1186 Madison Ave. Tel. 3144 Lenox New York City.

N. Y. COLLEGE OF MUSIC

New Building—114-116 East 85th Street
Founded for the Higher Education in all branches of Music
Conducted on the same plane of the European foremost conservatory.
Over 40 eminent instructors.
Piano Department.....August Fraemcke, Dean
Vocal Department.....Carl Hein, Dean
Harmony, Counterpoint, Composition, Rubin Goldmark, Dean
Vocal Students have exceptionally good opportunity for Grand Opera and acting.
Terms reasonable. Catalog on application.

GAY MacLAREN

"The girl with the camera mind."—New York World

Re-Creation of Famous Plays

Season 1922-23 Now Booking

Management: CAROLINE EVANS
709 Colorado Bldg., Denver, Colo. 53 Washington Square, New York City

REVIEWS AND NEW MUSIC

(J. Fischer & Bro., New York)
"THE RUNAWAY SONG" (Operetta)
By Eliza McCalmont Woods

The reviewer takes the liberty of classing this work under its proper heading, that of an operetta, instead of using the publisher's, "A Musical Fantasy," believing that this choice better describes it. At the same time, "a musical fantasy for young folks" further tells what it is, the text being by Virginia Woods Mackall, who also wrote that of the operetta "The Fairy Rose," a work for children. "The Runaway Song" is in three acts, and all the parts may be taken by girls; it is also adapted for out-door performance. There are eleven characters in the little work of sixty pages, including a little blind Prince, his Mother, Shepherdess, Swineherd, "The Runaway Song," Pages, Pleasant and Unpleasant Sounds, etc., and the whole is conceived in a light and pretty spirit.

The story is briefly that of a little blind prince in a far-away kingdom, who will see on the very day that he forgets himself long enough to be happy; for he is always cross, rude, unhappy. The Runaway Song hurries past his garden, and the prince believes that the vanished Song can teach him how to be happy. The Shepherdess and the Swineherd have heard it, too, and the three children trace the Song. How they find it and how the prince gains his sight, all is told. The overture contains some of the principal themes, including of course the Runaway Song, a very graceful waltz, and the Shepherdess' refrain, which is altogether "jazzy." The pathetic solo of the prince, "My Eyes Are Blind," the Scottish sounding "Don't Sigh," Babette's song, easy and bright, with its very rhythmical refrain; the "Dutch dance," solo of the Swineherd, also in 3-4 tempo, with its interlude of dance measures; the Sunset and Twilight chorus, in gavot tempo, at first in major, then repeated in minor, as befits the words; Paddy's song, mysteriously dramatic throughout, where he tells of Echo, living up in the mountains; the echo-song, in which the three children take part; "Who is Calling?" sung by Echo, a song with real feeling; "On Jangling Winds," sung by four Unpleasant Sounds, and which is purposely made to sound like the worst of Ornstein, Ravel, Stravinsky and Co.; the Pleasant Sounds, of big contrast to the preceding; a pretty lullaby, sung by Echo; a set dance, called "Dance of Shadows and Sun Colors," closing with a pretty waltz, very sweet music indeed; "Down Through the Hollow," more graceful and sweet music, and the Runaway Song, of real musical worth, all are charming. Runaway Song sings:

I have a secret, here's the key;
You must learn to hear and see
All the hidden fancies winging
Thro' the Earth and Heaven singing!
And you'll possess it.

With this pretty waltz song the operetta closes, all the cast uniting in singing it, and in it, too, there is optional two-part choral harmony. There is considerable dialogue throughout the work, and the book of words (to be had separately) contains full directions for performance, action, stage entrances, etc. The scenes take place in the palace garden, in the forest (evening), and next morning in the palace again. The story is told in verse on the back cover, and illustrations of all the characters are printed on cover pages. The entire work gives the impression of practicality, of having been "tried out," and is recommended to girls' schools, classes for children, and real young people, for it is all written without extreme high notes, and best of all, has a piano part which anyone can play. It carries its moral, too, quite necessary to repeat in these days of striving for nonsense-life—"Be happy and you'll be good!"

(Enoch & Sons, London, New York, Paris, Toronto)

"FIVE CAMEOS" (Songs)

By Landon Ronald

Composer of some 200 songs, conductor, accompanist with Melba and others, Landon Ronald has appeared before royalty on many occasions, and is well known in America through his melodious songs. The five songs in one volume under consideration are "The Shyness of Beauty," "Invitation," "The Primrose," "Desire of Dreams" and "O Summer Sun," the poems being by Binyon, Keble, Herrick and Burleigh. Each has but two stanzas, and the music shows that Ronald knows the modernistic school of composition. If he wanted to, he could out-modern them all; this is the impression one gains from the five "Cameos." "Invitation" is especially unusual in its accompaniment, consisting largely of seventh chords, with astounding modulations. "Desire of Dreams" is a lament, tuneful, ending on a chord consisting of the tones 8-5-4 of the scale. Errata, page 5, first song-note should be B flat; page 13, last chord should have a C, not B, in right hand. Title-page is a yellow-green-white combination, representing nothing in particular, unless it be a landscape—a "Futuristic" design!

(White-Smith Music Publishing Company, Boston, New York, Chicago)

"ORIENTAL SUITE FOR PIANO"

By Charles Wakefield Cadman

A volume of twenty pages, from Cadman's orchestral score of Earle's photodrama, "Rubaiyat of Omar Khayyam," and consisting of (1) "Underneath the Bough," (2) "The Desert's Dusty Face," (3) "Merry With the Fruitful Grape," and (4) "Within the Potter's Shop." No. 1 is a pastoral scene, opening with a collection of fifths in the treble, with accompanying sevenths, sounding beautiful; a second time they occur, with arpeggio bass; a third time, in plain harmonization, loudly, and ending softly, with augmented and tonic chord. No. 2 is a truly descriptive sketch, Oriental in the real sense, misterioso, tranquil, and ending with open fifths, pizzicato. No. 3 is a dance, as befits the title, for the "fruitful grape" naturally led to it; those doins may be of the past, yet they are in the memory. A "basso ostinato" on G-D is a feature of the first page; with Oriental music in thirds for the right hand. Unusual chords distinguish it, and it ends with a whoop. No. 4 is in spirited tempo, fleeting triplets alternating with brief melody; unusual harmonies surprising

one now and then; there is a slower section, and return to the first melody. It should sound well in orchestral version, and will be welcomed by Cadman admirers as here arranged. Persian mosques and landscape, in red and black, on a yellow background, ornament the front page.

(Carl Fischer, New York, Boston, Chicago)

"IRISH MELODY," "CRADLE SONG" and "PRELUDE"
(for Piano)

By Alfred Pochon

The violinist of the well known Flonzaley String Quartet here appears in new guise, that of composer for piano, and he is said, "as to the manner born," for everything he writes is playable and fits the hand well. The first two pieces of the set are arranged from the "Little Irish Suite" for string quartet, and are distinctly of refined, idealized type. It is evident Mr. Pochon knows Ireland and the Irish. "Irish Melody" begins with a regular piano introduction; then follows the sentimental song, with feeling, in moderate tempo, with a section in minor, played very loudly, and returning to the beginning, with a contrapuntal bass. The "Cradle Song" is marked "Old Irish," and is delicately expressive, also sounding like a song. Plentiful variety of harmony is found in the piece of three pages, which ends very softly. "Prelude" is dedicated "To My Dear Wife," who must be a capable pianist. A footnote further says, "Played for the first time in Aeolian Hall, New York, February 20, 1920, by E. Berumen." It is a piece of much freedom of key, nearly every measure full of "accidentals," restless, ending calmly. The piece is about grade four. All three are provided with fingering, and marked with pedaling.

(Carl Fischer, New York, Boston, Chicago)

SONATA FOR CELLO AND PIANO

By A. W. Lilienthal

A work of fifty-five pages, serious, scholarly, by one who knows the cello, although himself a violinist. Experienced musician, who has played under Dr. Leopold Damrosch, Theodore Thomas; a composer of string quartets, a Festal March for grand orchestras, member of various musical societies, Mr. Lilienthal has won the respect of mankind through his years of activity. The work is marked "Op. 40," and is doubtless the child of his riper years, containing a vast amount of technical and musical knowledge. It should find a place on a cellist's program. Dedicated "To my dear friend, Rubin Goldmark."

(The John Church Company, New York, Cincinnati, London)

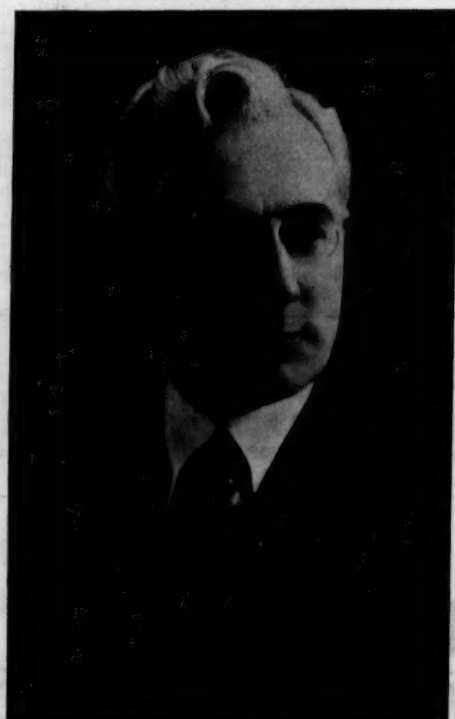
"THE LITTLE GREEN LEAVES," "IF I WERE A SUNBEAM" and "INVOCATION TO LIFE" (Songs)

By Charles Gilbert Spross

Mr. Spross has a generation of musical work behind him, beginning with early days in Poughkeepsie (he still plays the organ there in church), continuing in New York City, and extending throughout the country at large, for he has appeared as accompanist in nearly every state of the union, this being his specialty. His cantatas are high class, his piano pieces considerably played, and his songs (about one hundred) are sung the world over. "The Little Green Leaves" is in reality a spring song, in the form of a colloquy between the leaves and the cold brown earth. The leaves ask how will they know it is spring? For they are sitting there in a chilly green row. . . . Will the robin sing? Will it be the day the violet's born?

Then the Rain laughed "Ha" and the Wind laughed "Ho,"
And the cold brown Earth began to smile, you know,
At the shivering leaves in a chilly green row,
Wondering were they early, and wishing they could go.
Then the Wind and the Rain said, "Stay, don't doubt,
For it's Spring, it's Spring, it's Spring . . .
When the leaves come out!"

This pretty conceit is by Elizabeth Evelyn Moore, and the music is altogether appropriate, pleasing and effective.



CLAUDE WARFORD

On January 19 Claude Warford presented a company of fifty singers at the Hotel Plaza in three lyric scenes for the Enterpe Club.

(©Apepa photo.)

Title page has spring scenery, with leaves, birds and much green. Words and tones fit one thought, and the piano part adds to the effect. For high and low voices.

"If I Were a Sunbeam" (verse by Bess Evangeline Murch) is an "expression-song," tenderly gentle, saying the singer would nestle in her hair, would touch her cheek, would lie close to her throbbing heart, "then gladly would I die!" Seems to a common mortal that that is the time to begin to live! A sunrise scene illuminates the title page. For high and low voices.

"Invocation" is by Frederick H. Martens, and is a very dramatic song, quite unlike the others of this set. "Life, give me thy brimming bowl! Give me thy wine and roses! Lo, I will pay the toll," says the poet, and to this Mr. Spross has written finely expressive music, full of nobility, ardent, striving, reaching the depths, big chords, impressive contrast, very loud, very soft, high tones of thrilling meaning all are found in this unusual song, which might well be for voice with orchestra. Title page shows a young Greek goddess holding up the brimming bowl, with temple, clouds, trees, darkness in the distance. Dedicated to Cyrena Van Gordon. In three keys.

Angelo Ferrari's Dream Came True

Angelo Ferrari comes from a family of men who have given many lawyers and judges to Italy, but all of whom were fervent lovers of the "bell art" in general, and of music in particular. His father, a doctor of law, enjoyed the best social position in his city, and although a lawyer, played the piano pretty well, also the flute. He desired that one of his sons should concentrate all his efforts towards a musical career, not to become a master, but in order to complete more thoroughly his education.

Angelo Ferrari was only eight years old when one evening, for the first time, he was taken by his father to the Theater La Scala, where they were singing "Lohengrin,"



ANGELO FERRARI

and the imprint made on him was such that when he returned home he rushed to his father, placed his little arms around his neck, and crying, said: "Papa, I want to become a director of an orchestra." Since that time Mr. Ferrari has demonstrated by his tenacity and by his iron will that his decision was unchanged. So his father sent him to a musical school where he was taught pianoforte. Later he studied the cello and his progress was such that when he was fourteen years old, he was already a member of an orchestra. He studied composition under the direction of Maestro R. Frumann and afterward at the Royal Conservatory of Parma. Ferrari made his debut as director of an orchestra when only nineteen years old at the Comunale Theater of Modane. He was first conductor during five seasons at the Theater Pergola of Florence, four

seasons at the Theater Carlo Felice of Genoa, for two seasons at the Theater Vittorio Emanuel of Turin and for three years at the Theater Venice of Venice. Everywhere he won great success, not only in the Italian repertory, but also in the presentations of "Die Walküre," "Lohengrin," "Tannhäuser," and the "Damnation of Faust." He was the conductor for the impresario Vacchi during a tour of South America, including a stay in Buenos Aires, Rosario, Montevideo and Rio de Janeiro. From there he went to Spain, where he conducted with great success at the Theater Municipal of Valencia and at the Principal of Seville.

Since 1915 Mr. Ferrari remained solely in Milan, where, as first conductor of the orchestra, he won highest honors, conducting all the repertory, and where he also presented works by Puccini, Giordano, Bossi, Zandonai and Donandy, all of whom considered him one of the most faithful interpreters of their music.

A Distant Admirer

That the MUSICAL COURIER travels far is shown by a letter received by Marguerita Sylva from Germany, where an admirer had just seen a picture of her when she recently appeared in the "Skylark." The young gentleman, who addresses Mme. Sylva as "Director, Belmont Theatre," writes as follows:

I be collector photograph personal from film-actress and actress with signature. And I become be very glad, when you miss me on picture from you at me send.

On heartily thank and kissing of the hand you sincerely,

Young Mr.

Young Mr. adds the interesting information that he is twenty-three years old.

Letz Quartet at Wells College

Dean Emil Winkler, of Wells College, Aurora, N. Y., has engaged the Letz Quartet for a concert on March 2. This will be the third year in succession that the Letz players have appeared there, and as "all good things go in threes" it also marks the third contract signed this season by Dr. Winkler with Daniel Mayer. The first concert of the school year was a recital in October by Guy Maier and Lee Pattison and on February 15 Elena Gerhardt will give a Schubert-Brahms program.

Kochanski a Popular Artist

Paul Kochanski, Polish violinist, appeared as soloist on tour with the Boston Symphony Orchestra (under Pierre Monteux) in Hartford, Cambridge and Boston, recently, playing the Bruch Scotch fantasy. Mr. Kochanski was invited to appear at the White House in Washington, Thursday afternoon, January 19. His eleventh New York appearance this season took place Saturday, January 21, in the Concerts Internationaux, organized by Poldowski (Lady Dean Paul), at the Ambassador Hotel.

Macbeth Again Opens New Auditorium

For the fourth time this season, Florence Macbeth, coloratura soprano of the Chicago Opera, has had the distinction of dedicating a new auditorium, this time at the Louisiana State College, Pineville, La., which she opened on January 11.

Bonnet's Program Includes Own Compositions

Joseph Bonnet's first organ recital in New York in three years will take place at the Aeolian Hall on the afternoon of January 31, at three o'clock. His program includes the first sonata of Alexandre Guilmant, the fantasy and fugue in G minor of Bach, the Cesar Franck chorale in A minor, No. 3, and two of his own compositions.

The FRANCES WATSON and KATHARINE HAWLEY CLASSES in RHYTHMICAL EXPRESSION

Studio: 253 Madison Avenue,
New York.

Telephone Vanderbilt 6723

Office hours 12 to 2.

Circular on request.

DUNNING SYSTEM

of Improved Music Study
for Beginners, Inc.

TEACHERS EARNING from \$2000 to \$6000 A YEAR

Normal Classes as follows:

Mrs. Carrie Louise Dunning, Originator, 8 West
40th Street, New York City.

New York City, Sept. 22; Los Angeles, Jan. 25, 1922.

Anna Craig Bates, 722 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit,

Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland,

Ore.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio;

February, March, Miami, Fla.; April, Bellefontaine, Ohio;

June, July, Columbus, Ohio.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus,

Texas; San Antonio, Texas, on June 5 and July 17.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515

Linwood Blvd., Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes

held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; 1311

Elm St., Dallas, Texas, June, 1922; Chicago, August, 1922.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Virginia Ryan, 1115 Washington Street, Waco, Texas, Novem-

ber and February.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street,

New York City, January 3; Portland, Ore., June 17, and

Seattle, Wash., August 1.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

Texas. Week end class begins Oct. 6.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.,

January 15, March 15, and May 15.

Anna W. Whitlock, 1109 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans.

Mattie D. Willis, 1922—Waco, Texas; Jan. 9; New York City,

June 26-Aug. 14, Sept. 20 and every month thereafter. Ad-

dress 617 S. 4th St., Waco, Texas, or 915 Carnegie Hall,

New York City.

Information and booklet upon request

ROSA

RAISA

FOR CONCERTS, RECITALS AND
SPRING FESTIVALS

From January 1st to May 15th, 1922

Exclusive Management: R. E. JOHNSTON

Paul Longone, Associate

Address: 1451 Broadway, New York City

MASON & HAMLIN PIANO USED.

GIACOMO

RIMINI



TITO SCHIPA

Photo © Lumiere, N. Y.

"PRINCE OF THE
RECITALISTS"

Management:

METROPOLITAN MUSICAL BUREAU

33 West 42nd St., New York

MASON & HAMLIN PIANO USED

M
I
S
C
H
A

LEVITZKI

The Phenomenal Pianist

Returns to America
SEASON 1922-1923

Exclusive Management. DANIEL MAYER
Aeolian Hall, New York

Steinway Piano

Ample Records

SOLD-OUT HOUSES THE RULE AT LAST WEEK'S CONCERTS IN CHICAGO

John McCormack Tops the List, with Many Turned Away—Heifetz, too, Proves Big Drawing Card—Rosing Gives Russian Program—Robert Schmitz, Elshuco Trio, and Eva Gauthier Also Win New Laurels—A Benefit—Lakeview Musical Society, Opera in Our Language Foundation, Chicago Artists' Association Give Concerts—Reuter and Gordon in Sonata Program—Heniot Levy Club Meets—Stock Presents New Modern Italian Work—Conservatory and College Notes and Other Items of Interest

Chicago, Ill., January 21, 1922.—Of the six concerts which occupied last Sunday afternoon, two were listened to by capacity houses (which means crowded stages and also many turn-aways), and the balance all had good audiences.

JOHN MCCORMACK AT AUDITORIUM.

It is an old saying that "absence makes the heart grow fonder." So it would seem in the case of John McCormack, who returned to Chicago last Sunday for the first time since his recent European tour. No more could possibly have been put into the Auditorium Theater than were on hand, and enthusiasm ran rife throughout the afternoon. Just as long as this remarkable artist continues to sing as he did on this occasion will the McCormack vogue be an everlasting one. On this occasion he was in finest fettle, which means much. He was assisted by Donald MacBeath, who interspersed the vocal selections with two groups of violin numbers, his effective playing of which won him much favor. The indispensable Edwin Schneider assisted at the piano.

HEIFETZ PLAYS TO THROG.

Another throng assembled at Orchestra Hall for Jascha Heifetz's recital there under Wessels & Voegeli management. Another returning "conquering hero," Heifetz was feted to the echo, and justly so, for his playing was the usual fine Heifetz work. He was heard in the Goldmark A minor concerto and the sarabande, double and "Tempo de Bourree" for violin alone and Bach's second sonata, Saint-Saens' "Havannaise," the "Air de Lensky" from Tchaikovsky's "Eugene Onegin" (arranged by Auer), "Perpetuum Mobile" of Ries, Walter's "Preislied" from Wagner's "Die Meistersinger," and Sarasate's "Introduction and Tarantella."

VLADIMIR ROSING IN RUSSIAN PROGRAM.

In Vladimir Rosing, who was heard for the first time in Chicago on Sunday at the Playhouse, was disclosed a remarkable interpretative artist, whose inimitable renditions make you realize the real suffering of Russia, his mother country. His program, called a "theme program" on the "Soul of Russia," was sung entirely in Russian. Not only is Rosing possessed of a tenor voice of agreeable quality, which he has under complete control, but also he has the extraordinary power and ability of expressing his emotions so as to make his recitals strikingly interesting. He was well received by an interested audience, and no doubt the

second recital, on "Love," announced for next Sunday afternoon, will be listened to by a full house.

KOCHANSKI AT COHAN'S GRAND.

Duplicating his recent success here as soloist with the Chicago Symphony Orchestra, Wladyslaw Kochanski returned to Cohan's Grand last Sunday in a violin recital under F. Wight Neumann. An admirable artist with much to recommend him to the public, Kochanski delivers renditions that are a joy to listen to. Only his last group, comprising Suk, Sinding, Karlowicz, Kontski, Brahms-Joachim and Paganini numbers could be heard by this reviewer, but these were sufficient to disclose that he was in excellent fettle, which means refined, clean-cut playing. He had the admirable assistance of Gordon Campbell at the piano.

ROBERT SCHMITZ PLAYS.

At the Blackstone Theater, E. Robert Schmitz pleased an audience with his artistic playing of a well arranged program which contained a group of moderns. Mr. Schmitz often visits Chicago, and on each appearance has something new to offer. An artist of skill, he gets under the surface of the most modern selections and gives some idea of what the composer means to express. His modern group contained a "Carillon" by Liapounoff and two "Impressions Urbaines," by Mariotte, the latter two given first hearings on this occasion. He also played the Bach-Liszt G minor fantasia and fuga, and selections by Scarlatti, Couperin, Ravel, Debussy, Albeniz and Griffes. It seems needless to add that he scored a distinct and well deserved success at the hands of an appreciative audience.

ELSHUCO TRIO.

To make up the sixth concert of the afternoon, the Elshuco Trio appeared at the Blackstone Theater Crystal Ballroom. As no tickets were received at this office, this concert therefore cannot be reviewed.

BENEFIT CONCERT AT AUDITORIUM.

For the benefit of the Illinois Children's Home and Aid Society and French War Charities, the following prominent artists of the Chicago Opera Association donated their services to a concert given at the Auditorium, Sunday evening: Lucien Muratore, Galli-Curci, Cyrena Van Gordon, John Alden Carpenter, Serge Prokofieff, Tito Schipa, Pavley and Oukrainsky and their corps de ballet and others.

LAKEVIEW MUSICAL SOCIETY CONCERT.

The program for the Lakeview Musical Society's concert at the Parkway Hotel, Monday afternoon, January 16, was presented by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, and Mary Welsh.

OPERA IN OUR LANGUAGE FOUNDATION GIVES CONCERT.

To assist in carrying on certain work of the Opera in Our Language Foundation which is to benefit American art and artists, the Illinois committee of the Foundation presented an operatic recital in the Drake Hotel ballroom, Tuesday afternoon, January 17. The proceeds of the concert, which was well attended, are to go toward sending two or three worthy composers who are not able to continue their work to the MacDowell Colony at Peterboro, in order to give them the best atmosphere and inspiration. It was a surprise, however, that a program given under the auspices

of this organization which flaunts "opera in our language," should contain but one printed selection sung in English, all the artists rendering operatic arias in either French and Italian. However, the artists appearing gave much pleasure and aroused much enthusiasm. Those appearing were Edith Mason and Edward Johnson, of the Chicago Opera Association, who sang a duet from "Madame Butterfly"; Edward Lankow, also of the same organization; Elsa Stralia, late of Covent Garden Opera, and Beryl Brown. Isaac Van Grove and Mrs. Charles Link were the accompanists. The Opera in Our Language Foundation has already accepted "The Echo," by Frank Patterson, and "Castle Agraant," by Ralph A. Lyford, and has endorsed several others.

CHICAGO ARTISTS ASSOCIATION PROGRAM.

The artists' program presented by the Chicago Artists Association last Tuesday afternoon enlisted the services of Jerome Uhl, of the Chicago Opera Association, who was the guest artist; Elsa Kressman, soprano; Ebba Sundstrom, violinist; Helen Peterson-Barth, contralto, and Lucille Manker, pianist.

EVA GAUTHIER IN RECITAL.

Eva Gauthier, mezzo soprano, gave one of the most interesting recitals that it has ever been the pleasure of this reporter to attend, as her program was as well presented as it was unique. For an introduction to a Chicago audience Miss Gauthier had chosen Orchestra Hall foyer, the intimacy of which made the recital presented under the management of Wessels & Voegeli atmospheric and private. Of all the songs heard no more than two, at the most, were known to the critics as well as to the audience. France was represented by Arthur Honegger and Milhaud; Korngold, Schönberg and Schreker for Germany; Griffes, Wintter Watts and Bainbridge Crist, America; and England by leading modern composers. A musician of the highest type, Miss Gauthier is a singer who has been able to learn the songs of the ultra-modern composers of the day and knows how to project their compositions with a most serviceable voice. A polyglot, her enunciation of French, German, Italian and English is perfect. The possessor of much magnetism, she delighted her audience from beginning to end with her charming manner, which added materially in creating a home atmosphere appropriate to her surroundings. Many of the new songs presented for the first time here by Miss Gauthier will no doubt find a place on many programs, for although this mezzo soprano has chosen novelties for her musical programs, she has selected her numbers with great discernment, proving herself not only a deep student, but also a clever musician as well. Miss Gauthier should come often to Chicago, where she made a decided "hit" and where her presence has added in making this present musical season well worth while.

GORDON CAMPBELL'S ACTIVITIES.

Pavley and Oukrainsky, ballet masters of the Chicago Opera Association, are loud in their praise of the splendid work of the prominent Chicago coach-accompanist, Gordon Campbell, and on Sunday evening, January 15, each brought him forward several times to share in the applause showered upon them at the monster charity concert at the Auditorium Theater. Mr. Campbell was accompanist at the Kochanski violin recital at Cohan's Grand on the afternoon of the same date.

COLUMBIA SCHOOL NOTES.

A very interesting program was given in the School Recital Hall last week by Anna Hanschmann, pianist, and Evelyn Wienke, soprano. Miss Hanschmann is a pupil of Helen B. Lawrence and will be a candidate for the Bachelor of Music degree to be awarded in June. Evelyn Wienke studied for the past two years with Edna Swanson Ver Haar and recently has continued her work with George Nelson Holt during Mrs. Ver Haar's absence on concert tour. She is at present in Ohio and will make appearances in Tennessee and Mississippi. She will shortly leave on an extended tour of the Pacific Coast.

Edna Smith, whose home was in Seymour, Ind., and who was a member of the public school music summer class for two seasons, completed the course and was graduated Christmas time. She was immediately appointed supervisor of music at Bucyrus, Ohio, and has reported there for duty.

A concert looked forward to with much interest in the school is the recital to be given by William G. Hill in the Playhouse, February 19.

The fifteenth annual concert of the Columbia School Chorus, under the direction of Louise St. John Westervelt, will be given March 19. Weekly rehearsals are now being held at the school.

A number of individual studio recitals have taken place, the most recent one being that of Lena B. Moore, given early in the month, and one by Louise St. John Westervelt, on Saturday, January 14. Miss Westervelt will give another recital this month and will continue the affairs on the second and fourth Saturday of each month.

The annual recital given by Walter Spry will take place this year at Cohan's Grand Opera House on April 2. He will be assisted by a singer of prominence. Mr. Spry will conduct a repertory and interpretation class during the summer school for out of town teachers.

Leroy Shield, who studied for a number of years with Helen B. Lawrence, arrived in this city this week from an

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Training and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 5785

Bush Conservatory CHICAGO

KENNETH M. BRADLEY President EDGAR A. NELSON Vice-President EDWARD H. SCHWENK Secretary

FREE CONCERT BY ARTIST STUDENTS OF

Bush Conservatory Master School

Charles S. Peterson, Patron

Orchestra Hall

Monday Evening, January 30, 8:15 P.M.

ADMISSION COMPLIMENTARY

For tickets of admission, good to the capacity of the house, apply by mail, phone, or in person at the offices of

Bush Conservatory

639 N. Dearborn St. Chicago

AURELIA ARIMONDI

First Prize, Milan, Italy, Conservatory

VITTORIO ARIMONDI

Leading Bass Chicago Opera Association and all the Principal Theatres of the world

Voice Training, Coaching for Opera, Stage and Concert Departments
Studio: 612 Fine Arts Building Chicago

Chicago Musical College

MAURICE
PIANIST
PEDAGOG
VERA-KAPLUN
CONCERT
PIANIST

ARONSON

HERMAN DEVRIES

Formerly baritone with the Metropolitan Opera House, New York; Covent Garden, London; Grand Opera, and Opera Comique, Paris; Theatre Royal de la Monnaie, Brussels, etc.

VOCAL TEACHER

MRS. HERMAN DEVRIES ASSOCIATE VOCAL INSTRUCTOR
Studio: 518-528 Fine Arts Building Chicago, Ill.

NICOLAY

Reengaged for eleventh season as leading
Basso with Chicago Opera Association

Address: CHICAGO GRAND OPERA - CHICAGO

EDOUARD COTREUIL

LEADING BASSO-BARITONE
Chicago Opera Association

EDGAR NELSON

Piano and Organ Instruction

BUSH CONSERVATORY, 639 North Dearborn Street, Chicago

Flora Waalkes

Soprano

1625 Kimball Bldg. Chicago

GUSTAF HOLMQUIST

BASS-BARITONE

Private Address: 1430 Argle Street
Address: Bush Conservatory, 639 North Dearborn Ave., Chicago

ALEXANDER RAAB

Pianist

CHICAGO MUSICAL COLLEGE

KNUPFER

Eight assistant teachers, nineteen associate teachers
Fine Arts Bldg., Chicago

UMBERTO BEDUSCHI
formerly leading tenor, Covent Garden, London; Royal Argentina, Rome; Royal Theater, Madrid.
Voice placing and development, Coaching for Grand Opera, etc.
Suite 70, Auditorium Bldg., Chicago

WOODMAN TUFTS

CONTRALTO

6753 Perry Ave., Chicago, Phone Normal 3483

MALKIN CELEBRATED RUSSIAN CELLIST

Available for CONCERTS and RECITALS
Management: RAOUL BIAIS 1425 Broadway, N. Y.

WALTER SPRY

PIANIST

Columbia School of Music Chicago

extended concert tour. He appeared Tuesday night in the foyer of Orchestra Hall with Eva Gauthier.

LOUISE ST. JOHN WESTERVELT STUDIO NOTES.

A series of studio recitals is being given by Louise St. John Westervelt's class at her studio in the Columbia School of Music the second and fourth Saturdays of each month at 4.15 p. m. On January 14 Caroline Johnson, contralto, and Mrs. A. E. Holstedt, soprano, sang the program.

On January 13 Marion Capps, soprano, sang at the home of Mrs. R. N. King at a private function.

EDGAR NELSON'S ACTIVITIES.

Edgar A. Nelson, one of the busiest musicians in Chicago, is still keeping up his schedule for activities. Besides his work as conductor of two of the most active choral organizations in Chicago and organist of the Apollo Club, and his large class at Bush Conservatory, he played a recital for James and Merle Alcock at Ripon (Wis.) January 12, and will also accompany Merle Alcock at Queenstown, Iowa, on March 8. He will appear as accompanist of the Apollo Club at Highland Park, January 23. As director of the Sunday Evening Club, he is preparing a special program for February 8 at Orchestra Hall, assisted by Joseph Bonnet, the noted organist, who will be a visiting artist.

THEODORE HARRISON STUDIO ACTIVITIES.

Theodore Harrison, of the Lyceum Arts Conservatory, reports the following engagements of his pupils: Marion Hale gave a recital at Mayfield, Ky., during the Christmas holidays, and also appeared as soloist at the Baptist and Christian churches; Frances Grund sang recently at the Hyde Park Presbyterian Church; Viola Summer sang at the augmented choir in the Christmas service at the Second Presbyterian Church, Evanston (Frederick Frank choirmaster) and was re-engaged and sang again a week ago Sunday; Lois Brown Dorsett has been engaged as soprano soloist at the Pilgrim Congregational Church, Hyde Park; Elizabeth Alford gave a recital at Hartwell, Ga., recently; Fanny May Baldrige gave a program before the Normal Park Masonic Lodge January 7.

USING M. WITMARK SONGS.

As soloist with the North Side Turner Hall Orchestra, on Sunday, January 15, Bernice Bosdyn Kaynor, dramatic soprano, used the following Witmark selections: "I Would Weave a Song for You" (O'Hara), "The Want of You" (Vanderpool), and as an encore, "Kiss Me Again" (Herbert).

AT THE LYCEUM ARTS CONSERVATORY.

James Hamilton, of the Lyceum Arts Conservatory, sang in "The Messiah" at Plymouth (Ind.) on January 5, and at Englewood on January 8. He was to give a recital at Arkadelphia, Ark., on January 19.

Peggy Zane, Donna Voorhees, Ardath Schindler and Keith Conover, students of Elias Day and Anna Imig, are filling an eight weeks' engagement for the Redpath Bureau, giving a program of plays and songs.

Thora Keeler, Orell Kangerga and Carl Lundgren, students of Elias Day, appeared January 11 in a one-act play at the Cooper Carlton Hotel.

Othila Cizek was soloist at the Bohemian Presbyterian Church on Christmas.

Clyde Culpepper, baritone, student of the conservatory, assisted at the services of the First Baptist Church on Christmas.

Elias Day gave several dramatic programs throughout Iowa during the first week of January.

BUSH CONSERVATORY ARTIST STUDENTS' CONCERT AND NOTES.

President Kenneth M. Bradley announces that he will repeat this season the Orchestra Hall concerts by artist students of Bush Conservatory which last year met with such sensational success. Monday, January 30, is the date selected for the first of the two concerts scheduled to present students of the Master School to the general public. The advance inquiries for tickets have already been heavy and the indications are that there will be the same huge crowd that greeted the young artists last year. At that time, every seat in Orchestra Hall was taken and three hundred people were on the stage. The program will present several young musicians, members of the Master School, who are receiving their tuition free through the foundation established by Charles S. Peterson, the well known Chicago art patron. Those taking part are: Ebba Fredericksen and Marion Levin, violinists; Beatrice Hellebrandt, Fyrne Bogle and Harold Triggs, pianists; John C. Minneman, baritone; Jennie Peterson, Esther Thistleton, Maude Boslough, Rose Pearson Burgeson, sopranos; Alice Booth, Harriet Herbert, contraltos; Clay Hart, tenor. The program is a varied one, including solos and a vocal duet and quintet.

The regular Saturday afternoon student recitals at Bush Conservatory resumed on January 21, with a program by advanced students of piano, voice and violin.

Maude Boslough, artist pupil of Charles W. Clark, and member of the Bush Conservatory Master School, gave a program for the Civic Music League at Sherman Park on January 12.

Rose Pearson Burgeson, soprano and artist-pupil of Bush Conservatory, sang with great success at the Englewood Masonic Temple, December 31, and on January 14 she appeared at the Paramount Theater and also at Concordia Church on the same day.

Clay Hart, tenor, artist pupil of Herbert Miller, was engaged to sing a program for the Pullman Civic Association, January 15.

Grace Bischoff, reader and pupil of Mae Riley McKinley of Bush Conservatory, will go on tour as reader with the Kenilworth Glee Club, under the management of the Festival Lyceum Bureau.

On Monday evening, January 30, the Bush Conservatory will present the young artists of the Master School in recital at Orchestra Hall.

The great success of the Artist Students' Concerts last season will be recalled, when the large hall was filled to capacity, with an overflow audience on the stage, and the enthusiasm often registered eight and ten recalls for the young musicians. Since that time the Master School has been established through the generosity of Charles S. Peterson, and the first program will be given entirely by students who have won scholarships in the Master School.

REUTER AND GORDON IN SONATA PROGRAM.

The Reuter-Gordon recital at Kimball Hall, Wednesday evening, January 18, afforded the spectacle of two splendid

artists with rare musical understanding and artistic attainments in the first of three sonata programs to be given during the present musical season.

Rudolph Reuter was the pianist, and Jacques Gordon, who is first concertmaster of the Chicago Symphony Orchestra, delighted a musical audience, which listened attentively to a sonata by Beethoven, op. 24, F major; one by Brahms, op. 78, G major, and the sonata, "Virginianesque," op. 7, by John Powell. All three were delivered with aplomb, perfectly attuned, each of which has its striking points of merit. Sonata "Virginianesque" is a novelty worthy of repetition as it has an American feeling, expressive of the delivery of the music of the Southern plantation, and therefore particularly appealing to all Americans. The very atmosphere of the South is so inducted into this composition that the Arkansas fiddler becomes a Virginian—the colored tunes, as well as those sung and played by the white race vibrate tellingly in an artistic setting. The work of the duo of artists had much to do with the enjoyment expressed by the audience through its interpreted renditions, many recalls and encores rewarding the efforts of these two well matched players.

HENIOT LEVY CLUB.

The Heniot Levy Club held its monthly meeting in the lecture hall of the American Conservatory of Music, Sunday afternoon, January 15, when the following furnished the program: Isabel Cuny, Marguerita Morris, Faith Campbell, Nellie Snider and Edith Allan. The interesting program was enjoyed by all present.

AMERICAN CONSERVATORY NOTES.

Artist-pupils of the American Conservatory, selected from the master classes, will appear in concert with full orchestra, at Orchestra Hall, Wednesday evening, February 15. The program will consist of three piano concertos, one organ and one violin concerto and three arias. Adolf Weidig will conduct.

The mid-year piano examinations of the higher classes in the piano department will be held, beginning January 30, under the personal direction of President John J. Hattstaedt.

The free scholarship offered by Jacques Gordon, the newly engaged violinist, was awarded to Marguerite Conrad. Louise Winter appeared during the present week in recital at a large private musicale at Sinsinawa (Wis.), and at the Hotel Sisson, Chicago.

AMERICAN CONSERVATORY ITEMS.

The mid-year examinations of the Conservatory begin January 30 in the Teachers' Certificate Department.

E. Warren K. Howe delivered the first of a series of lectures on the voice Thursday noon, January 12, before the vocal students of the Conservatory.

Louise Winter was scheduled to give a song recital at Sinsinawa, Wis., Friday, January 20. Mrs. Winter will also appear in a Sunday afternoon recital at the Hotel Sisson.

Howard Preston, bass, artist-pupil of Karlton Hackett, is a member of the quartet of the Winnetka Congregational Church.

The regular weekly recital was given Saturday afternoon, January 14, by advanced piano and violin pupils of the Conservatory.

HANNA BUTLER PUPIL HAS MANY ENGAGEMENTS.

Marguerite Cade, soprano, a talented pupil of Hanna Butler, the widely known Chicago vocal teacher and coach, is much in demand for professional engagements. On January 7 she sang at the Illinois Woman's Athletic Club luncheon at the Parkway Hotel; January 11, at the Ziegfeld Theater, and on January 13 gave a program at the Congregational Church in Glencoe.

Helen Kessler, another pupil from the Hanna Butler studios, sang January 10 for the Kenwood Club, and on December 27 for the Civic Woman's Club.

EBBA SUNDBLUND BUSY.

A few of the recent engagements of that young and gifted violinist, Ebba Sundblund, were as follows: December 30, she played at the installation services of the King Oscar Lodge at the Oriental Consistory; January 15, she was heard at the Drake Hotel in connection with the Peer Gynt evening, given for the benefit of the Vassar Endowment Fund; January 17, she took part in the Chicago Artists' Association program at Fine Arts Hall, and on January 20 she again appeared at the Drake, the event being the ladies' luncheon and program in connection with the Chicago Dental Society's annual convention.

STOCK PRESENTS NEW MODERN ITALIAN WORK.

This week's program of the Chicago Symphony Orchestra was a varied one with Jacques Gordon and Alexander Zukowsky, its first and second concertmasters, as soloists, and the first performance in America of "Symphonic Illustrations," "Per Una Favola Cavalleresca," by Malipiero. The soloists gave a good account of themselves in Bach's D minor concerto for two violins, winning the approval of the habitués. Being a modern novelty—one might say ultra-modern—the Malipiero number is interesting from the atmospheric as well as imaginative point of view. It is a number that must be heard more than once, however, before one can get its full contents. The orchestra played it, as well as the Brahms "Tragic" overture, Tchaikowsky's "Francesca da Rimini" fantasia; "Voices of the Forest," from Wagner's "Siegfried," and "Siegfried's Rhine Journey," from his "Dusk of the Gods," most effectively, yet not quite up to their usual high standard.

CHICAGO MUSICAL COLLEGE ITEMS.

Antoinette Garnes, artist-student of the vocal department of the Chicago Musical College, gave a song recital before the Woman's Club of Wichita (Kan.) Thursday, and was heard in Edoardo Sacerdote's second lecture on French and German songs in recital, in Kansas City, Saturday.

Rudolph Reimer, of the faculty, has been engaged for a series of violin recitals at Taylor University, Ind.

Felix Borowski gave a lecture on the life and music of Mozart in Ziegfeld Theater Saturday morning.

Anna Vognar, student of Maurice Aronson, has just finished a three weeks' engagement at Graumann's Theater, Los Angeles (Cal.).

JEANNETTE COX.

Claire Dux in New York Recital

Immediately after her New York song recital on February 5, Claire Dux, of the Chicago Opera Association, will leave for Lynchburg, Va., where she will appear in recital on February 6.

STEINWAY

THE moods and fancies of youth find sympathetic understanding in the sensitive mechanism of the Steinway. In the early years of musical effort, attainment seems so difficult and so far away. It is then there is vital need of just the encouragement which the Steinway never fails to give.

Its superior worth is accepted throughout the world without question. Yet the Steinway's cost is moderate, and terms are made convenient.

Write for illustrated literature.

STEINWAY & SONS

STEINWAY HALL

107-109 East 14th Street, New York

Subway Express Station at the Door

JESSIE MASTERS THE ALL AMERICAN CONTRALTO

Management: HARRY H. HALL, 101 Park Avenue, New York

ZERFFI Teacher of Singing
STUDIO:
333 West End Ave. (76th St.)
Phone 5217 Columbus New York

GIUSEPPE BOGHETTI OPERATIC and CONCERT TENOR
Graduate, Royal Conservatory of Music
MILANO, ITALY
Vocal Studios: 1710 Chestnut Street
Philadelphia, Pa. 125 East 37th Street
New York

MAESTRO ANGELO QUERZE
LEADING EXPONENT OF BEL CANTO IN AMERICA
Teacher of Leading Singers. Endorsed by Foremost Artists
Voice Studio: 301 West 72 Street, New York

MAX GEGNA Concert
'Cellist
Management: S. HUOK, Aeolian Hall, N. Y.
Studio 149 Manhattan Ave. (Phone: Academy 1527) New York

IRENE WELSH
Lyric Coloratura Soprano
OPERA CONCERTS
Address: 329 West 85th Street, New York City

MINNIE STINE CONTRALTO
CAREY
Address: 145 Audubon Ave.
New York City
Telephone 6330 Wadsworth

OLIVE NEVIN
SOPRANO
Mgt. DANIEL MAYER Aeolian Hall, New York

MRS. FREDERICK SNYDER

2025 Broadway
New York City
Phone Columbus 6441

Mme. SCHOEN-RENÉ

will accept only a limited number of talented pupils for her
NEW YORK MASTER CLASS
From October—May, 1922 Berlin, June—October, 1922
Apply in writing to Secretary,
The Harding, 203 West 54th St., N. Y.
Phone: 2500 Circle

PIANO INSTRUCTION

also

Lessons in French Diction

JANE R. CATHCART
27 West 57th Street
New York
Phone Plaza 6850.

Mrs. E. B. McCONNELL

(Mrs. Minnie M. McConnell)

Teacher of

HARRIET McCONNELL, Contralto
MARIE McCONNELL, Soprano

1730 Broadway, at 55th Street, New York City
Telephone Circle 2131

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE PRACTICAL SIDE OF INSTRUMENTAL INSTRUCTION

Developing the Method of Teaching Orchestral Playing to School Pupils

There is a slight controversy at present, if controversy it can be called, between the heads of some of our large conservatories of music and several of the leaders in public school music, over the proper method of training school children to do and to appreciate music. The public school attitude has been based for many years upon the fact that the great majority of children never become musicians, but can serve the cause of music in the capacity of intelligent listeners. In view of this theoretical attitude, school authorities have deemed it more economical to encourage children to love music as a general avocational subject, rather than to compel them to study music with the idea of making it a vocation.

The professional musician answers this argument by stating that the proper way to make an intelligent listener is to develop an intelligent musician. In part we heartily concur in this opinion, but it would be just as unwise to attempt to make all people musicians as it would be to make them all physicians—the deleterious effect being about the same in both cases. A survey of the attendance at concerts a few years ago proved conclusively that less than five per cent. of a community's population were regular attendants at concerts. The average recital by a pianist, violinist or singer makes little appeal to the general music lover, because programs made for these occasions lack the popular appeal which is so necessary to attract public attention. These programs are largely to show the artistic development of the individual performer, and depending upon the success or failure of the recital, the artist wins or loses his public position. It is quite true that the school will never take the place of the conservatory of music, any more than the school will take the place of the divisions of medicine and law, and it is unfair of professional musicians to assume that neglect on the part of school supervisors to adopt hastily their suggestions is any indication of decadence or deliberate neglect.

DEVELOPMENT OF THE INDIVIDUAL MUSICIANS.

In the high school group we find many students who are musically inclined and who have devoted considerable time to the study of the popular instruments, piano and violin. We do not find many students who have been interested to the extent of studying any of the orchestral instruments, and so today an intensive effort is being made by these school supervisors to develop in their high schools a large group of players of orchestral instruments, who not only serve the school during the time they are enrolled, but who also become intelligent musicians of the community after they leave school. The continental idea of having all boys and girls in a family play some instrument had its enriched effect in developing the sanctity of the home as well as serving the community in terms of music. America did not take readily to this idea, because we are too prone to criticize the embryonic student and discourage him, rather than to make it possible for him to develop even into a second or third rate player.

Following out the idea that to develop properly a scheme of this character it is necessary to receive the financial support of the community, school boards are today willing to recognize and to endorse the recommendation of music supervisors to the extent of appropriating a certain amount of money for the purchase and maintenance of wind instruments which become the property of the school.

WHAT NEW YORK CITY IS DOING.

In 1921 the school board of the city of New York appropriated a sum of money for the purchase of wind instruments for high schools. For the year 1922 this sum has been doubled, and the idea is becoming so popular among schools that public opinion, endorsing and supporting the idea, has made it possible for a board of education amply to justify its expenditure in this direction.

The next step, of course, should be an assignment of specially trained musicians to undertake this work by special assignment. There is such a difference between the actual teaching of school music and the training in orchestral playing that we doubt seriously if for many years to come the two qualities can be successfully combined in one person. Success in school music is accomplished by a person who is especially trained for this purpose, and not by the musician whose entire time has been devoted to specializing in one form of music.

A MODEL LESSON.

Children who play in orchestras should, if possible, be permitted to attend as many concerts by professional orchestras as it is possible for them to hear, because in this way they are able to appreciate what perfect ensemble playing means. The schools of New York City were very fortunate in obtaining the co-operation of such a famous orchestra as the Symphony Society of New York (Walter Damrosch conductor). All the high school orchestras of New York City are now studying the following program:

Overture, "Merry Wives of Windsor".....Nicolai
Fifth symphony.....Beethoven
"Peer Gynt" suite.....Grieg
Vorspiel, Act I, "Lohengrin".....Wagner

On March 21, 1922, the 1600 players in our high school orchestras will attend a concert given by the Symphony Society, at which the above program will be played, and in addition the society will play the overture to "Tannhäuser." The object lesson is obvious. As we have stated before, a lesson of this character makes it possible for the pupils to form consciously a criterion of correct judgment, and thereby preserve for all time in their minds an appreciation of what their efforts shall eventually accomplish.

It is unfortunate that school systems generally cannot provide themselves with such a marvelous opportunity. It

is a wonderful thing for New York City that we have within our borders public spirited citizens who are sufficiently proper minded to recognize that the development of a school system cannot be carried on entirely by the city authorities without coöperation from civic bodies which are independent of municipal control. And for this reason it is well for all school systems in developing the subject of music to coöperate with responsible organizations which unselfishly give their time and money to such movements, prompted no doubt by the idea that in so doing they are well serving their city in developing citizens of a higher and better type.

PRACTICAL PSYCHOLOGY.

The question of psychology in relation to music is one which should never be omitted from the daily program of teaching. The university professor who develops his theories apart from practical application to the class room, is not recognized as the important element in school music. The practical side of the work must be considered along with the idealistic side. We firmly believe that if proper impressions are made on the developing mind, education in music, conducted in our schools will eventually accomplish the desired result, that is, of impressing upon people the proper place which music should have in education, and not consider it as a subject to be taught to the talented few.

Antonio Rocca Debuts with Chicago Opera

Antonio Rocca, the Italian tenor, recently made his debut with the Chicago Opera Association, and the following day won many favorable comments from the press of the Windy City. Mr. Rocca was cast as Tybalt in "Romeo and Juliet," and according to the Chicago Herald and Examiner he displayed a nice voice of some smooth-



ANTONIO ROCCA,
tenor, of the Chicago Opera Association.

ness, and gave his character appropriate spirit and heat. The critic of the Daily News was of the opinion that Mr. Rocca displayed a tenor voice of considerable volume and of commendable quality. He seems to be very much at home on the stage, was one of the statements in the Evening American, while the critic of the Daily Tribune said that the tenor made a clean-limbed, vigorous and creditable Tybalt. Mr. Rocca will appear with the Chicago Opera while that organization is in the metropolis. The tenor has studied for some time with Mrs. Frederick H. Snyder, the well known vocal teacher of New York.

American Institute Events

Lotta Van Buren gave a clavichord costume recital with candle light and appropriate features, at the American Institute of Applied Music, January 9. She sang songs of the last three centuries which came from England, France, Germany and Italy, along with many dances and lyrics by Bach and four of his sons. It was most artistically carried out and musically very unusual and satisfactory. A crowded house attended.

The nineteenth sonata recital, January 6, had on it George Raudenbush and Em Smith, violinists; C'Zelma Crosby, cellist; Louise Keppel, Grace Cotrell and Alice Nichols, pianists. They performed works by Sinding, Mozart and Franck.

Namara Sings in Memphis

Due to her success in the title role in "Thais," recently revived by the Chicago Opera, Marguerite Namara was engaged to appear in concert in Memphis, Tenn., on January 15. She is also to sing shortly in Baltimore, Washington, New Wilmington, Pa., and Peoria, Ill.

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES SOLOISTS
ARE MUCH IN DEMAND

Clara Forbes Crane Loudly Acclaimed as Soloist with Symphony—Florence Middaugh Sings at California Theater Christmas Morning—Harmon and Smallman Studios Combine

Los Angeles, Cal., January 4, 1922.—A steady rain did not prevent a large attendance at the fifth popular concert by the Philharmonic Orchestra, and the courage of the audience in braving the storm was rewarded by an exceptional program on New Year's day.

It was a Tchaikowsky program, opening with the "Casse Noisette Suite," so exquisitely played that almost every dance in the second movement was repeated at the insistent request of the audience. Many were the inquiries regarding the soloist, Claire Forbes Crane, who has not been heard much during her short stay here; however, after her performance on Sunday she is now established as a brilliant artist. Thila Becker, who has been coaching Mrs. Crane, predicted that she would make a sensation, and that maker of pianistic stars has had his assertion verified beyond question.

The concerto for piano, No. 1, in B flat minor, is a tremendous thing for a woman to play. She took the first, long, exacting movement with such prodigious strength and fire that one wondered if she could keep the pace. She has a powerful touch and enormous brilliancy, and is all fire and temperament, but she was so satisfyingly a part of the orchestra, and was so keen and alive every minute, that she quite captured the audience, which recalled her many times. The fascinating program was concluded with a delightful rendition of "Capriccio Italien," op. 45.

FLORENCE MIDDAGH SINGS AT CALIFORNIA THEATER.

San Francisco has been drawing steadily upon our artist colony for soloists this season, and Florence Middaugh, contralto, is the latest one to charm the North with her beautiful voice. Miss Middaugh sang at the California Theater on Christmas morning, meeting with much success and enthusiasm.

SMALLMAN AND HARMON STUDIOS COMBINE.

A very strong combination has just been effected by the association of the Smallman and Harmon studios. Raymond Harmon is now John Smallman's associate teacher, and as these two singers are among the most popular in the South, both fine men and good musicians, there should be wonderful results from their union.

NOTES.

Alma Stetzler, teacher, singer and opera coach, is to produce "The Mikado" at the Egan School on January 17,

using her pupils of the opera class. Mme. Stetzler will herself be heard in recital next month.

Mrs. George K. Bretherton, who has been away from Los Angeles for the past three years, is again established here with studios in the Tajo Building. A talented pupil of Mrs. Bretherton, Norina Coleman, will be presented, together with a trio of other gifted young ladies, at a series of studio musicales.

Sousa and his splendid band delighted audiences at the Philharmonic Auditorium, January 2-8. The San Carlo Opera Company succeeded them.

L. E. Behymer, well known impresario, had convincing proof of his popularity in the amount of Christmas remembrances which were heaped upon him by people from near and far, eager to pay him deserved tribute. The kindnesses which Mr. Behymer does quietly may never be known, and it is heart warming to the genial manager to realize that he is appreciated.

Richard Buhlig, who spent the holiday season filling Eastern engagements, will return this week in time for the opening of his master class, January 10. J. W.

SAN DIEGO NOTES

San Diego, Cal., January 3, 1922.—Our first great orchestra concert of the season, with Henry W. Rothwell, conducting, and Alice Gentle, soprano, as assisting soloist, was a complete success. Tchaikowsky's fourth symphony was given a noble reading. Mr. Rothwell is a rhythm-wizard and has a strong perception of tone color. In the serenade from "Impressions of Italy" of Charpentier, Emile Ferir carried us into another world with his exquisite playing of the viola solo. That famous old war-horse, the "Rienzi" overture, received a new lease of life under the magic baton, and became such a fire-breathing Pegasus as one believes the young Wagner would have made it.

Miss Gentle sang three songs which served admirably to show the qualities of her voice and her dramatic powers. The aria, "La Lia," from Debussy's "L'Enfant Prodigue," "Dreams," by Wagner, "Cecelie," by Strauss, were her numbers. Mr. Rothwell showed his versatile musicianship in his perfect co-operation with the artist. The scintillating music of the Strauss orchestration was handled in a masterly way.

The audience was most enthusiastic, again and again recalling Mr. Rothwell, Mr. Ferir, and Miss Gentle, and forcing the orchestra men to their feet.

Through the courtesy of the Philharmonic Society management, ticket holders were privileged to attend a preliminary lecture by Gertrude Ross of Los Angeles. Mrs. Ross gave an interesting description and analysis of the orchestra and the program, illustrating her remarks at the piano. E. B.

Rose Florence Delights Pasadena

Rose Florence gave still another successful recital at the Hotel Maryland, Pasadena, Cal., on December 12. The singer was especially well received by the large audience and

the critics reviewed her singing with equal favor, as the following excerpts from the criticisms would indicate:

With the applause of a good house and the admiration of hosts of friends for her superb artistry and personal grace of character, Mme. Rose Florence swept the audience gathered to the heights of enthusiasm. . . . Mme. Rose Florence's voice is exceedingly interesting in its naturalness, beautiful in depth and brilliant in its upper register; and her well selected program showed her voice in all its varying tone color. . . . Her tone is warm and rich, but never runs away with her, and her interpretations are characterized by dignity and restraint. Her climaxes are always telling and interest is maintained to the final note. She is unmistakably an artist and certainly beginning a distinguished career.—Evening Post, December 13, 1921.

Possessing a mezzo soprano voice of mellow quality and with a pleasing stage presence, the singer won applause for her selections.—Star-News.

Rose Florence was assisted in this concert by her brother, Reginald Bland, violinist, and Uda Waldrop, pianist.

Three Dates in Four Days for Patterson

Idelle Patterson, the charming soprano of New York, recently filled three engagements within four days. One of these appearances was in Springfield, Mass., and the other two were in Parkersburg, W. Va. As is well known, Miss Patterson is a great favorite at the American Music Festivals now being held annually at Buffalo, N. Y., and it is good news that she again will be a soloist at the forthcoming festival next fall. Last season the soprano's Carnegie Hall recital in New York was given before a capacity audience; she will give another recital in the metropolis some time next month. February 9 will find Miss Patterson filling a re-engagement at Nashua, N. H., and February 12 she will sing for the Boston Athletic Club, at which time her accompaniments will be furnished by members of the Boston Symphony Orchestra. The soprano frequently is heard at the Evening Mail concerts in New York.

Cuthbert Soloist at St. Bartholomew's

Frank Cuthbert has just been chosen as basso-cantante soloist at St. Bartholomew's Church in New York, David Williams, musical director. This is another important step in the career of this interesting singer from Pittsburgh who has just returned from a successful tour in Canada in joint recital with Lenora Sparkes. There also were appearances in Cleveland, Pittsburgh and other cities.

Study Dancing in Childhood, Says Lada

Lada, the American dancer, whose creations are being copied the world over, says that only one girl out of every ten thousand who take up the study of dancing succeeds. This is due primarily to the fact that they are not properly trained in childhood. A dancer, says Lada, should receive a fundamental training simultaneously with her first walking lessons.

Agostini with San Carlo Again

Giuseppe Agostini has suspended teaching until May 1, 1922, and has resumed his engagement as guest artist with San Carlo Opera Company.

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist; Director Violin Department, Cornish School of Music, Seattle

CADY, CALVIN B.
Pianoforte Technique and Interpretation
Science and Art of Teaching
Private and Normal Courses
Chicago, June-July
Cornish School, Seattle, August-May
Permanent Address: 714 Davis Street
Portland, Oregon

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Roy Street, at Harvard, Seattle, Wash.

CORYELL, MARIAN
Composer-Pianist, Recitals
Cornish School, Seattle

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical Attractions
654 Everett St., Portland, Ore.

GOODNOUGH, MORDAUNT A.
Solo Pianist and Teacher
602 Eilers Bldg., Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KRINKE, HARRY
Suite 506, The McKelvey, Seattle, Wash.
Advanced Instruction of Piano

MCNEELY, PAUL PIERRE
Concert Pianist, Instruction
206 The McKelvey, Seattle, Wash.

RISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

WELLS, BOYD
Special Representative of
Musical Courier
Cornish School, Seattle

PACIFIC COAST DIRECTORY

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BRESCIA, DOMENICO
Voice Specialist—Composition
503-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 10082
204-5 Music Art Building, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
1111 South Western Ave., Los Angeles

CHERNIAVSKY, GREGOR
Master Violinist
Studios 402-403 Mason Opera House
Broadway, Los Angeles, Cal.

COLBERT, JESSICA
Concert and Theatrical Management
619 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San Francisco. Management Jessica Colbert

HELLER, HERMAN, Conductor
California Symphony Orchestra
San Francisco, Cal.

HUTCHINSON, RUTH, Soprano
Winner of National Contest, 1919
National Federation of Music Clubs
Concerts and Oratorio. Address
510 Westmoreland Ave., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

MORGAN, VINCENT
Composer
New publication, "Bird of the Wilderness," for Soprano and ladies' chorus. Poem by James Hogg, Music by Vincent Morgan. Published by Emrys Music Company, 675-676 Walker Auditorium Building, Los Angeles, Cal.

O'NEIL, PATRICK
Tenor, California School of Arts
601-602 Majestic Bldg., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and Concert Manager
Foxcroft Building, 68 Post St., Near Kearney, San Francisco

PERSINGER, LOUIS
Management Jessica Colbert
Hearst Bldg., San Francisco

PREYCKE, FRIEDA
Composer and Interpreter of Musical Readings. The Huntley, 1207 West 3rd St., Los Angeles

SIMONSEN, AXEL
Cello
Music Art Building, Los Angeles

SMALLMAN, JOHN
Baritone
330 Music Art Building, Los Angeles
Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
Sixth Floor of Tajo Bldg., Los Angeles

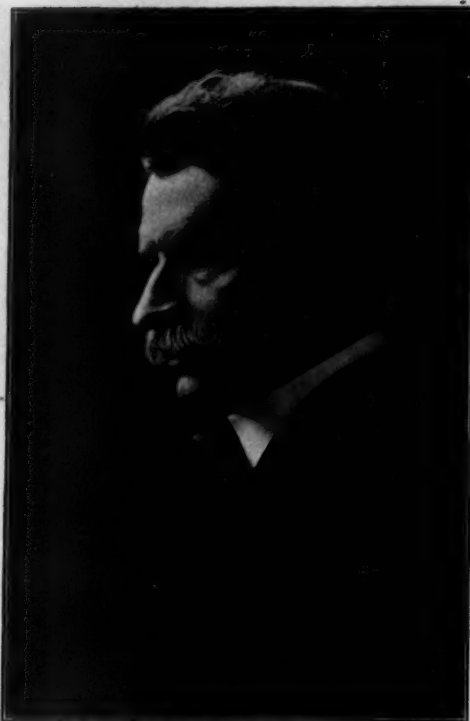
STETZLER, ALMA
Voice—Opera Coach
Egan School
1324 So. Figueroa St., Los Angeles

Albert Labarthe's Notable Achievement

Albert Labarthe, piano virtuoso, director of the Labarthe Pianoforte School, Chicago, made his advent in America about twenty-five years ago. He hailed from France, where he was born and educated, having had the advantage of the tutelage of the best musical masters in Europe, including Liszt, Massenet, Wieniawski, Marmontal, etc., and during that period devoted over twenty years to study. As a recitalist he has reached more than popular distinction; in fact, it is gathered that his work has lifted him to a loftier pedestal than most artists in the pianistic world have mounted. As a pedagogue he has become a recognized authority and a teacher of teachers, one proof of which is found in the present faculty of the school, every member of which was graduated by him.

Mr. Labarthe established this school in Chicago twenty-three years ago, and it has occupied a pleasant suite of studios in the Fine Arts Building for the past twenty years, with several branches elsewhere. It was patterned after the famous Leschetizky School of Vienna and the same advantages are obtained as those offered there—that is, in starting off teachers on their professional career and affording public appearances when pupils have finished, which they do not do until they have been taught all of the essentials necessary to the proper conduct of their professional duties. It is claimed and verified that he has given every successive year a series of twelve educational recitals, which were designated as absolutely colossal and something then unprecedented in this country and not accomplished by any other pianist in America, so far as known.

Albert Labarthe has further emphasized the scope of his culture by delivering in recital thirty-seven separate and distinct programs, and aside from this has presented pupils in recital, playing two, three and four pianos at one time. The success attending these affairs has always been pronounced and emphatic, according to consensus of opinion. It is the aim of this exclusively piano school to furnish the service and all there is to be achieved in the art of piano



ALBERT LABARTHE,
pianist and director of the Labarthe Pianoforte School,
Chicago.

playing right in Chicago without the necessity of having to go abroad.

In a chaste and elegant brochure just issued is set forth the aims and accomplishments of this school, which

are reflected in its present faculty, the personnel of which is herewith appended, as well as in many professional pianists who are enjoying the fruits of successful tuition under Mr. Labarthe and whose names may be obtained by application in person or by mail at the Labarthe Pianoforte School.

The following constitute the faculty of this splendid institution, including those who are at the head of its several branches: Ilma Ender, assistant director; Ann Kerr, secretary; Doris Metcalf, manager; Margaret Gary, Elizabeth Gekler, Lillian Hill, Mysto Kanneite, Anna Longan, Vera Martin, Edith Miller and Edith Petersen.

MacPhail School to Have New Home

Architect's plans for the new home to be erected for the MacPhail School of Music and Dramatic Art of Minneapolis, Minn., call for a building four stories in height, of fire-proof construction, covering 159 feet on La Salle avenue and 117 feet on Twelfth street.

The rapid growth of the school has made it necessary to find new and more commodious quarters to accommodate the many students who wish to take advantage of the opportunities offered for the study of music.

Sound-proof studios, classrooms and rehearsal halls for orchestra, band and chorus, and an auditorium seating 500 people are included in the arrangements. Five organs will be installed for the use of pupils, and separate clubrooms for men and women will occupy part of the top floor. A special feature will be the space arranged for the department of dancing, which includes, besides a large dancing floor, special dressing rooms and apparatus for teaching aesthetic, Greek and toe steps and enharmonic gymnastics. The administration rooms, reception halls, checking room,



Sweet Photo

WILLIAM MacPHAIL.

Head of the MacPhail School, Minneapolis.

auditorium and stores for the sale of music and musical instruments will be located on the first floor.

The rapid growth of Minneapolis as a music center is demonstrated in the development of the MacPhail School, which employs 100 teachers and has enrolled 4,000 students during the past year. When the new building is completed the city will have one of the largest buildings in America devoted exclusively to the art of music.

The officers and directors of the MacPhail School are as follows: William MacPhail, president; Archibald MacPhail, vice-president; Frederick W. Mueller, secretary; Hamlin Hunt, treasurer; Mrs. R. F. Smith, registrar; Mabel Reed, acting secretary; board of advisors—Stanley R. Avery, J. Victor Bergquist, Carlo Fischer, Robert Fullerton, John Seaman Gurns, Thaddeus P. Giddings, Glenn Dillard Gunn, Hamlin Hunt, Harrison Wall Johnson, George Klass, James Lang, Maude Moore, Frederick W. Mueller, J. Rudolph Peterson, Harry Phillips, Eleanor Poehler, Gustav Schoettle and Clara Williams.

Olga Warren's Career

Olga Warren, coloratura soprano, and wife and pupil of Frederic Warren, founder of the Frederic Warren ballad concerts, is another American singer who returned to her native country at the outbreak of the war, after having scored a big success at the Nollendorf Theater, Berlin, Germany, where she sang at four special performances the role of the Queen of the Night in Mozart's opera, "The Magic Flute." Mme. Warren was also a member of the Denhof English Opera Company which first produced the Wagner ring in English in the English provinces.

Since her return to America she has been heard at several of the Frederic Warren ballad concerts where she has become a general favorite. Mme. Warren spent several years in Paris studying painting, but being advised by leading authorities to cultivate her voice, she earnestly studied vocal art, and embraced music as a profession.

Gerardy to Tour America

Jean Gerardy, the Belgian cellist, will tour the United States during the season of 1922-23, under the exclusive management of the Wolfsohn Musical Bureau.

Now in America TAMAKI MIURA

Japanese Prima Donna

Season 1921-22

Now Being Booked in Concert, Recital and Opera

American Management:

JULES DAIBER, Aeolian Hall New York

Wilson LAMB

BARITONE
TEACHER OF VOICE
Available for Concerts, Recitals and Oratorio
Studio: Metropolitan Building Orange, N. J.
N. Y. Branch: 105 West 130th Street

OSCAR SEAGLE, Baritone

Now Teaching in New York City

STUDIO: 131 RIVERSIDE DRIVE

Applications may be sent to ISABELLE STRANAHAN, Secretary, at the above address

MAX and MARGARITA SELINSKY

CONCERTS OF MUSIC FOR TWO VIOLINS

EXCLUSIVE MANAGEMENT:

DANIEL MAYER

Aeolian Hall

New York

ALMA SIMPSON

SOPRANO

MGT INTERNATIONAL
CONCERT DIRECTION, Inc.
16 W. 36th St., New York
Chickering Piano



Underwood & Underwood

WALTER GOLDE

Coaching to Fit Individual Requirements
of Artists

Expert Advice on the Selection of
Programs

Accompanist for Recitals (Recommended
by the Foremost Artists)

Studio: 201 West 54th Street New York

Telephone: Circle 6215



DAME CLARA BUTT

A recent photograph of the distinguished English artist, who will soon tour Canada.



CLAIRE DUX

A recent photograph of the young soprano who has made such a favorable impression in Chicago with the Chicago Opera and who will be heard here during the New York engagement of that organization. (Photo by Daguerre.)



LILLIAN CROXTON,

coloratura soprano, who has appeared on many programs recently, meeting with her usual success. Early in February she will make a Southern trip as well as filling several other dates. (Apeda photo.)



SANG THE NATION'S TRIBUTE

This is the quartet of artists from the Metropolitan Opera who went to Washington to sing on Armistice Day at the ceremonies in connection with the burial of the Unknown Soldier. Front row (left to right), Rosa Ponselle, Major Holliday (in charge of the music), Jeanne Gordon and Edith Prilik, secretary to Miss Ponselle. The two men standing behind are (left) William Gustafson, bass, and Morgan Kingston.



(1) Villa Muratore at Eze, France. (2) The singer and his wife, Lina Cavalieri, leaving Villa Muratore for a motor trip. (3) Muratore and his police dog on the balcony of his magnificent mansion, showing the lovely outlook.



VIEWS OF LUCIEN MURATORE'S VILLA IN FRANCE



LUCY GATES.

American coloratura soprano, who will give a song recital in Aeolian Hall, New York, on the afternoon of February 28. Miss Gates possesses a voice of wide range and lovely quality, her diction is excellent and her stage presence delightful.



RUDOLPH REUTER

While in Denton (Texas), where he played with success on his recent tour through the South and West, the accompanying snapshot of Rudolph Reuter, the widely known pianist, was taken at the College of Industrial Arts, where he gave his recital.



LAZAR S. SAMOILLOFF.

well known friend of artists and teacher of many aspiring young singers, with his daughter Zepha, age eleven years. This young lady not long ago originated a play, "The Flowers," in which she represented Spring, composed the dialogue, invented the costumes and coached fellow-pupils of her school in the performance. An admiring throng witnessed the affair. Look out in the near future for a new playright named Zepha Samoiloff! (Elsin photo.)



VIENNA NOW BOASTS WITH PRIDE OF THE "MOST BEAUTIFUL THEATER IN THE WORLD"

Famous "Redoutensaal" of the Former Imperial Castle Transformed into an "Opéra Intime"

Vienna, December 27, 1921.—Vienna has a new operatic theater. That is—it is not really new, but ancient, and it is not a theater either, in the ordinary sense. But as a public place of amusement it is brand-new and it gives all the intents and purposes of a theater, an opéra intime—being perhaps the smallest and surely the most beautiful home of opera in the world. It was opened yesterday with a model performance of Mozart's "Figaro," performed by the forces of the big opera house, under whose aegis the new-old theater will operate.

To make a long story short—everyone who has been in Vienna knows the majestic Hofburg, the immense imperial palace, which now, that the Hapsburgs no longer live in it, would seem to be calculated to "eliminate" the housing problem at one stroke. Many of its extensive rooms have already been put to various useful purposes, but the most gorgeous of them all, the famous Redoutensaal, which in imperial days was opened only on sanctified occasions, when some visiting foreign potentate was to be given a musical treat, has been invisible to ordinary mortals' eyes.

This marvellously beautiful apartment, the ultimate expression of pomp, wealth and majesty, soon after the revolution attracted the attention of prominent art cranks, such as Prof. Alfred Roller, the head of the Vienna Opera's scenery department, who saw in it an ideal place for the performance of "chamber opera," in the milieu that Mozart and his contemporaries must have imagined. The upper half of the hall is lined with mirrors, the lower half with priceless tapestries. It is twenty-two meters long, eleven broad and twelve high. It seats comfortably 600 persons. (As a mere detail it may be added that a parquette seat costs 7000 crowns.)

Prof. Roller, entrusted with the structural adaptation of the rooms has sought to leave the architecture untouched. He has built up a stage as a separate entity, with a circular top, which allows the insertion of "practical" windows and doors. For the rest, variably colored screens at the back "auparavents" and modern lighting take the place of scenery in the old-fashioned sense. It is the "conventionalized stage," upon which things are merely indicated, and the whole is a salon stage—a house theater on the finest and most magnificent scale.

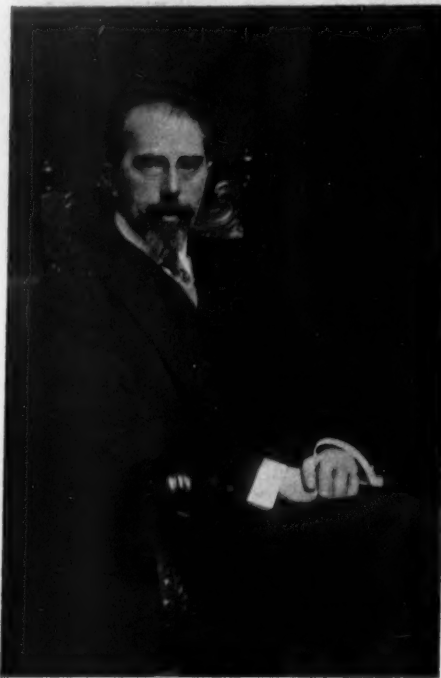
During the performances the great hall remains lighted, receiving its brilliant light from the great lustres glittering in the myriad colors of prismatic glass. The stage itself has its footlights, of course, and every modern lighting device as well.

A performance on this intimate stage presents new problems and difficulties. The performers are in close proximity to the audience and this demands extraordinary finesse in acting and singing. This first "Figaro" performance necessitated no less than thirty rehearsals with an ensemble that has played the piece innumerable times. The orchestra was a small selected body, of course, and the recitatives were accompanied by the harpsichord, played by Director Schalk himself, who led the performance.

The singers, accustomed to the dimensions of our huge opera house, had to keep their voices down, and it will take some time before they adapt their dynamics accurately

to the new room. Here every forte disturbs. The softest pianissimo may be heard in the most distant corner of the hall, so perfectly have the acoustic problems been solved by the architects.

The best forces at the management's command were rallied for this performance. Mmes. Schöne and Born,



FRANZ SCHALK,

who during Strauss' absence is sole dictator of the Vienna Opera. Under his régime a new auditorium for intimate opera has recently been added to the Opera's domain and opened with a genuinely Mozartean "Figaro" under his direction.

Messrs. Mayer and Duhan sang the principal rôles. The orchestra had the genuine Mozart timbre. It was a worthy inauguration of the charming new house of the muse.

The plans of the management for the new home of the muse include such things as "Don Pasquale" and "Fra Diavolo." Delicious little ballets, too, are to be produced,

and it is expected that in this domain the new stage will supply an initiative to creative endeavor.

Surely Vienna has sacrificed much, but not its love of true and noble art. Not only does it produce new blossoms of culture; it also possesses the men who can transform their ideas into deeds. **LUDWIG KARPATH.**

Kansas M. T. A. Convention

The annual convention of the Kansas Music Teachers' Association will be held in Wichita, February 22-25, 1922. An unusual program of interest to all teachers of music and public school music supervisors has been arranged, containing among other things the following: Piano recital and lecture by the French pianist, E. Robert Schmitz; lecture by Edoardo Sacerdote, of Chicago, on "The Musical Equipment of Today's Singers and Teachers"; solos by Laura Reed Yaggy (violinist), Iliff Garrison (pianist), Mrs. Lucius Ades (pianist), Cora Jean Dick (soprano), Marcelle Privat (contralto), Achille Fioramonti (tenor), Frank Fraser Siple (tenor), Albert Haberstro (bass), the Lyric Glee Club of Wichita; Ladies' Five Piano Ensemble; proposed concert by the Wichita Symphony Orchestra; meeting of the Kansas Chapter of the American Guild of Organists; demonstration of the Haywood system of class vocal teaching; also Wichita public school mixed choruses, glee clubs, orchestras, bands, instrumental classes, folk games and other public school music demonstrations; round tables in piano, voice, violin; discussion of music credits, local clubs, district associations, missed lessons and various phases of public school music.

All Kansas music teachers are eligible to active membership in the association and are invited to attend this meeting. The officers of the association are Paul R. Utt, Ottawa, president; Walter McCray, Pittsburg, vice-president; Henry V. Stearns, Topeka, secretary. Otto L. Fischer, Wichita, is chairman of the program committee.

Gallerie Intime Attracts Art Lovers

The Gallerie Intime continues to gain in favor with those who seek to give intimate recitals or exhibitions in artistic and refined surroundings.

The Goodrich Trio, composed of girls from the Chaffee School, playing violin, cello and piano, gave a delightful recital there Thursday evening, January 12, and was heard by a large gathering of people from both the art world and the social world. Numbers by Ganne, Drigo, Arensky, Tchaikowsky, Saint-Saëns and Brahms were beautifully rendered.

The same evening opened a new exhibition of paintings by prominent American artists. This showing will continue through the remainder of the month of January.

An unusual feature of the evening, and one which should be encouraged more, was the relation of the arts, the combination of paintings and music. During intermissions in the program the guests had the opportunity of walking around and viewing the exquisite paintings. The atmosphere here is conducive to one's best efforts.

The musical Sundays are to be repeated during February. The Gallerie Intime is also available for those who wish to have an audition with managers, at a very moderate fee. The acoustics there are excellent.

Many fine recitals are scheduled to take place during the next few weeks.

EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

MUSIC COURSES

SIGHT READING.....Harmonic and Melodic
SIGHT SINGING.....Not "do re mi"
PART SINGING.....Harmonization
ROTE SONGS.....Musical Memory, Repertoire
RHYTHM.....Groups, Repetition, Pause
HARMONY.....Tangible

DICTIONATION.....Inner Ear, Eye and Touch Feeling
SCALES.....Ten Kind
IMPROVISING.....Constructive, then Creative
MODULATION.....No Patterns, only Constructive Material
PEDAGOGY.....Inner Feeling, Constructive Reasoning and Self Expression Drills

By EFFA ELLIS PERFIELD, 41½ West 45th Street, New York City

Phone: Bryant 7233

NEW YORK

C. KATE BEACON
Piano and Class Work
631 E. 39th St., Brooklyn
Phone: Kenmore 1297

MRS. R. F. BEARDSLEY
Piano and Class Work
Pupil of Xavier Scherwaska
221 West 85th St., New York
Phone: 4365 Schuyler

EMMA BECK
Piano and Harmony
Individual and Class Lessons, Interviews
124 W. 13th St., N. Y. Phone: 5715 Chelsea

RUTH CARLMARK
Accompanist and Piano Instruction
Pupil of La Forge-Berenson Studio
836 Washington Ave., Brooklyn

MRS. M. L. FISH
Piano Instruction and Class Work
Box 325 Mt. Kisco Phone: 386

OLGA FISHER
Piano and Class Work
93 Junction Ave., Corona, L. I.
Phone: Newtown 4154

HELEN PARKER FORD
Organist and Coach—Piano Instruction
106 So. Broadway, White Plains
Phone: 1281

NELL E. HANES

Accompanist and Piano Instruction
Pupil of "Hector" Gebhardt
274 West 71st St., N. Y. Phone: 10028 Col.

DOROTHY LOU IRVING
Counsellor for Math-a-Wa-Mach Camp
223 W. 83rd St., N. Y. Phone: Schuyler 943

RUTH JULIAN KENNARD
Piano and Class Lessons
609 West 115th St., N. Y.
Phone: Morn. 5530

WINIFRED KENNER

227 Mth Street
Poughkeepsie, N. Y.

IDIS LAZAR

Concert Pianist and Teacher
50 Morningside Drive, Apt. 42, New York
Phone 7770 Cathedral

GLADYS MURGATROID
Piano and Class Work
861 Sterling Place, Brooklyn
Phone: Prospect 5542

ELSA K. PETERSON
Kirpal-Lindorff School of Music
160 Barclay St., Flushing, L. I. Phone: 1847 M.

MARIE A. PLATE

425 West 21st Street, New York City
Telephone Waikua 7565
222 Roberts Ave., Yonkers, N. Y.

ALICE M. SPAULDING

Piano, Coaching and Accompanying
Scientific Muscular Pianoforte Technique
Individual and Class—All Ages
234 West 74th St., N. Y. Phone: 5284 Col.

MABEL COREY WATT
Examining Normal Teacher
Directress of Music Flatbush School
Four Assistant Teachers
94 Prospect Park W., Brooklyn
Phone: South 3688 J.

NEW JERSEY

ETHEL Y. THOMPSON
President, Roserville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

GEORGIA

MARTHA E. SMITH
Class and Piano Lessons—Normal Teacher
Demonstrations
11 Druid Place, Atlanta

ILLINOIS

FELICIA TURNER
Examining Normal Teacher
(One of Two in the U. S.)
218 S. Wabash Ave., Chicago

MISSISSIPPI

OLIVE BEACON
Piano Instruction
Normal Teacher
221 E. Madison Street, Yazoo City

MISSOURI

FLORENCE E. HAMMON
State Normal Teacher
Private Lessons and Graded Class Work
Seven Assistants
Musical Art Bldg. St. Louis

NORTH CAROLINA

IRENE WEAVER
Piano and Class Work
Normal Teacher Franklin

TEXAS

NELLIE HALL
Friburg Apt., No. 2, Abilene

FOREIGN

AUSTRALIA

CLAUDE KINGSTON
Organist, Collier Street Baptist Church
78 Park St., Melbourne

CANADA

CARA FARMER
Piano and Class Lessons, Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
750 Bathurst, Toronto

CHINA

EMIL DANENBERG
Piano Instruction
Pupil of Teichmüller (Leipzig)
The Albany, Hong Kong

INDIA

MRS. MARK ELDBREDGE
Calcutta

HUBAY WRITES "VITA NUOVA" SYMPHONY FOR THE BUDAPEST DANTE FESTIVAL

New Work Is Performed in Hungarian Capital on Day of Dante Centenary

Budapest, December 20, 1921.—In order to promote the cultural ties between Hungary and Italy, there has recently been founded in Budapest a "Mathias Corvinus Society," named in honor of the great Renaissance king of Hungary. An exhibition given under the auspices of this society on the date of the sixth centenary of Dante showed that a Dante cult has been going on in Hungary although inconspicuously, for quite some time. Not only is he being read in many translations, but also even old original editions adorned with miniatures have been found.

The society organized first a literary, then a musical Dante festival. At the latter there was played "Vita Nuova," a symphony composed especially for this occasion by Jenő Hubay. In this symphony the famous violin master, two of whose pupils, Vecsey and Telmányi, are now gathering laurels in America, has given us his most extensive concert composition. Of the seven parts of the symphony, only two are purely instrumental. The others are vocal, being based on verses from the "Vita Nuova" and giving the work the character of a dramatic cantata. Dante himself is represented by a solo tenor. Besides the orchestra the score calls for a trio of women's voices, a mixed chorus, a boy-chorus and organ.

A FLIGHTY BALLET.

Raoul Mader, director of the Royal Opera and author of the well known "Red Boots" and a series of popular ballets, has now produced another work of this kind entitled "Princess Malve" (Mallow) which had its successful première here on December 15. The author of the libretto, Mader, and the stage manager, Eugen Komendy, took good care to amuse the audience, for there is a dragon in the show which—not satisfied to crawl on the ground as his brother in "Siegfried," flies up in the air. In general there

is a great deal of flying in this ballet, and only the music does not leave the solid ground of tradition. It betrays, however, the qualities of the experienced practitioner. The choreography does not display any of the new tendencies which distinguish modern dancing.

OPERA PLANS.

The Royal Opera is trying to rouse itself from a three years' lethargic sleep into which it lapsed because of the catastrophic financial and moral condition of the country, as well as the lack of a methodical leader. Two premières ("Die Toten Augen" of d'Albert, and the above mentioned ballet) and a revival of Strauss' "Ariadne auf Naxos" have taken place at the beginning of the season and it is hoped that the future plans of the new director, Raoul Mader, will materialize as well. I have already mentioned the coming première of Dohnányi's "Tower of the Voyerode." This is to be followed by "The Ice Flower," a one-act opera by a Budapest composer, Bahner, and Puccini's *triptic*.

Bossi's Fight with the Organ.

Enrico Bossi, who was extremely popular here before the war, came back recently to exhibit his masterful organ playing once more, that is so far as the old organ of our Academy, terribly neglected during the war, allowed him to do so. "Questo organo non è traditore" ("This organ is not a traitor") Bossi afterward wrote under a little drawing of an organ which he made in the album of the Academy. He was obliged to stop several times at the beginning of his performance, but finally became master of the situation, and in his second concert one could hardly notice the deficiencies of the old organ.

ZOLTAN KODÁLY.

Klamroth Introduces Many Successful Singers

The inevitable result of years of careful training of young voices has resulted in a succession of interesting and successful debuts and reappearances for young singers at Aeolian and Town halls, New York. The Wilfried Klam-



WILFRIED KLAMROTH,
vocal teacher, of New York.

roth studios are constantly occupied with planning and working out new and attractive programs for the many singers who are appearing before the public from this studio. One phase of this was in Mrs. Klamroth's journey to Europe last summer for the express purpose of finding and buying the best modern songs. She visited headquarters and came back laden with gems, which in many cases have been heard for the first time at recitals of Klamroth artists.

The latest successful debut was that of Marie Rothman at the Town Hall on Sunday afternoon, January 8. After four years' preparation at the Klamroth Studios this young singer, at her initial appearance January 8, elicited from the critics of the New York press such laudatory comments as "Remarkable purity of tone," "Free from any suggestion of strain or harshness, a freedom which is far from common," "Refinement of delivery bespoke careful training and good taste," "Clear diction and eloquent phrasing," "Voice of rare clarity and sweetness," "Should go far on the concert stage," etc., etc.

The programs of three of the more recent appearances of artist pupils of the Klamroth Studios, namely, those of Adele Parkhurst, at Town Hall, December 5; Ruano Bogislav, at the Belmont Theater, December 11, and Marie Rothman, at Town Hall, January 8, bespeak the care and skill

with which the songs are chosen from an artistic standpoint, as well as from the standpoint of the singer's individual need of type and style.

Chosen at random from the New York press criticisms of these three recitals one finds such phrases as: "Her programs are delightful," "Her program was carefully compiled," "Rare programs," "Tasteful and comprehensive program," "Varied and interesting program." No singing teacher in New York takes greater personal interest in his pupils, prepares them more successfully for debuts in recitals, or backs them up in every possible way, securing them hearings, etc., than Wilfried Klamroth.

Clemens to Repeat Munich Recitals Here

Clara Clemens, who is to sing a cycle of historical recitals in Munich next season, will repeat this cycle as her concert offering in the United States during 1922-23.



AMELITA GALLI-CURCI

A caricature made by Robert James Malone of the Baltimore Sun.

Estelle Liebling at Town Hall January 31

Estelle Liebling has chosen an unusually interesting program for her second Town Hall recital on the afternoon of January 31. The first part will include the four Scotch songs of Beethoven, with trio accompaniment, and the Schumann cycle, "Frauenliebe und Leben." Afterward she will sing, accompanied by the composer in each instance, songs by Saminsky, Syzmannowski and Poldowski, and others by Silberta, Watts and Crist. Walter Golde will be the accompanist, and in the Beethoven group he will be joined by Nahan Franko and James Liebling.

LENA DORIA DEVINE

Lamperti's Method of Voice Production

Metropolitan Opera House Studios

1425 BROADWAY, N. Y.

Tel. 1274 Bryan

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Steinway Piano

Management:
EVANS & SALTER
506 Harriman National Bank Building
Fifth Ave. and 44th St., New York

Personal Address:
CONGRESS HOTEL
Chicago

JOSEPH REGNEAS

VOCAL INSTRUCTION
135 West 80th Street, New York
TEL. 3786 Schuyler

Consultation only by appointment

MARION GREEN

Baritone

VAN YORX

THEO.—TENOR

Studios: 23 West 39th Street
Tel. 3701 Greeley

New York

Lydia Lindgren

Soprano

CHICAGO OPERA

Is Available for Concert Engagements

Season 1921-1922

HARRY H. HALL, Manager—GABRIELLE ELLIOT, Associate, 101 Park Avenue New York

Students prepared for the
Church Service and Recital Work

BY

WILLIAM C. CARL, Mus. Doc.

At the GUILMANT ORGAN SCHOOL

Send for Information

17 East Eleventh Street, New York City



LAZARO

FAMOUS TENOR

In Europe

Season 1921-22

Personal Representative: Arthur Spizal
1483 Broadway, New York

EMILY HARFORD AVERY
Accompanist and Coach
DAVID BISPHAM
Assistant to the late
Private Studio: 63 West 56th St., New York Phone Circle 9026

ROXAS
Vocal Coach
Coach and Accompanist to
MARTINELLI
for six years
Studio: 2231 Broadway, New York
Phone Schuyler 6598

HENRY F. SEIBERT
CONCERT ORGANIST
Trinity Church, Reading, Pa.

Allen McQUHAE
Tenor
Management MUSIC LEAGUE OF AMERICA
8 East 34th Street, New York

GEORGIELLA LAY
PIANIST
Interpretative Programs
Management: HARRY H. HALL, 101 Park Ave., Room, 1111 New York City

John BLAND TENOR
ARTHUR R. HARTINGTON, Assistant
Master of Calvary Choir VOICE PRODUCTION
20 East 23rd Street, New York. Telephone 328 Gramercy

MRS. EDWARD MacDOWELL
Programs of MacDowell Music
Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.
Address: PETERBORO, NEW HAMPSHIRE.
STEINWAY PIANO

GARIBALDI ARRIGHI
The Natural Italian Way of Singing
Teacher of Elizabeth Celli; Rogers; Russi; Marcos; Dillon; etc.
Specialist in the rapid development, placing and perfecting of the voice. Professional inducements. Church, Oratorio, Concert, Stage and Opera.
Telephone: Columbus 0554.
Studio: 2104 Broadway at 73rd St., New York City

SOUSA AND HIS BAND
JOHN PHILIP SOUSA, Conductor
New Booking Season 1921
HARRY ASKIN, Mgr.
1481 Broadway New York

ROSENTHAL
IN AMERICA 1922

FREEMANTEL
Tenor
437 Fifth Avenue (4th floor) New York

GIUSEPPE AGOSTINI
Original Rudolfo in "Bohème"
GUEST-ARTIST SAN CARLO OPERA COMPANY UNTIL MAY.
Address Communications:
A. BAGAROVY, 35 West 42d St., New York

LEON RAINS
VOCAL INSTRUCTION
Studio: 292 West 92nd Street - New York
Telephone Riverside 9486

HARRY H. HALL, Manager
and
GABRIELLE ELLIOT, Associate
101 Park Ave., New York City
PRESENT FOR SEASON 1921-22

Ellen Beach Yaw, coloratura soprano; Hermine West, dramatic soprano; Lydia Lyndgren, dramatic soprano; Franklin Cannon, the distinguished pianist; Ann Thompson and Earl Meeker, pianist and baritone, in joint recitals; Marguerite Sylva, mezzo soprano; Antonio Rocca, dramatic tenor; Georgiella Lay, pianist, interpretative programs; André Polak, Belgian violinist; Mrs. George Lee Brandy, in opera recitals; Jessie Masters, All-American contralto; Lella Topping, pianist and Vladimir Dubinsky, cellist in joint recitals.

FOREIGN NEWS IN BRIEF

GERMAN OPERETTA RETURNS TO ENGLAND.
London, December 15, 1921.—The first German operetta to reach England since the war, namely, Jean Gilbert's "The Woman in Ermine," has recently had its first English performance in Manchester. Its London première, which followed, was given in the presence of the composer, who came to London especially for this purpose.

MUSICOLOGIST HONORED.
Paris, December 21, 1921.—M. Edouard Schuré, author of the "History of the Music Drama" and a number of other well-known works, and highly esteemed as an international musical authority, has been made an officer of the Legion of Honor as a recognition of his services to art.

RUMANIA HAS A NATIONAL OPERA.
Bucharest, December 20, 1921.—A Rumanian National Opera, the first in the history of the country, has been founded and successfully started on its way. It has found wide public support and has ample financial means at its disposal. An excellent vocal ensemble has been recruited among Rumanian singers and the artistic direction is in the hands of Maximilian Moris, the well-known German stage manager, who was formerly connected with the Comic Opera in Berlin.

OPERA TO AID STRANDED SINGERS.
Milan, December 15, 1921.—At the Carcano Theater, which closed last Autumn with a loss of over 300,000 lire, the "Sifal-Opal" association (of operatic artists) will now open a short Winter season of opera. It will begin with "The Girl of the Golden West," with Poli-Randaccio and Viglione Borghese in the chief roles. Many first rate Italian artists have placed their services at the disposal of the society for very low fees in order to help the numerous colleagues left without work as the result of theatrical failures due to the war.

THREE NEW LEHAR WORKS.
Vienna, December 27, 1921.—Franz Lehar is just completing three new operettas, "Spring," which will have its première in the "Hölle" Theater in January; "The Yellow Jacket," which will be played in the Theater an der Wien, and "Frasquita." This will have its première in February at the Grande Teatro Mercadante in Naples.

GATTI-CASAZZA PRAISED IN MILAN PRESS.
Milan, December 15, 1921.—The news of the concert given for the benefit of the "Casa di Riposo per Musicisti" at the Metropolitan Opera House in New York and its brilliant artistic and financial success was joyfully received here by the local theatrical world. Particular appreciation of Signor Gatti-Casazza's energetic leadership, which contributed so much to the cause, has been unanimously expressed in the public prints.

A FESTIVAL IN DANTE'S HONOR.
Milan, December 15, 1921.—To celebrate the sixth centenary commemoration of Dante's birth, the local Dante committee, presided over by Cesare Nava, and the "Camerata Italiana," presided over by Innocenzo Cappa, are preparing the performance of Giovanni Tebaldini's musical version of the "Trilogia Sacra Palestriniana," illustrating the cantos of Dante. A chorus of over 250 singers from various choral societies will take part and the performance is expected to be very brilliant. The profit will be used for the victims of the bomb catastrophe in the Diana Theater, reported in the MUSICAL COURIER some time ago.

MOVEMENT FOR MUSICAL CULTURE IN MILAN.
Milan, December 15, 1921.—The "Istituto Milanese de Cultura Musicale" has just been founded by the Milan municipality, the board of the Scala, the Conservatory of Milan, the musical chapter of the Cathedral, the Milan section of the Società Santa Cecilia, the Società del Quartetto, the Society of Symphonic Concerts and several other Milanese musical bodies. This Institute will centralize all funds gathered by the various musical institutions and use them for the promotion of musical culture in the city of Milan.

A SYMPHONIC POEM DEDICATED TO D'ANNUNZIO.
Milan, December 15, 1921.—"Carnaro," a symphonic poem written by Padre Rizzi Bernardino, of Chesso, and dedicated to Gabriele d'Annunzio will be played shortly by Rito Selvaggi at the Milan Conservatory. The profits of the performance will be used for the purchase of a votive sacred lamp for the graves of the soldiers who fell in the war.

MONTE CARLO PLANS NOVELTIES AND REVIVALS.
Monte Carlo, December 20, 1921.—The Monte Carlo opera season, opening on the last day of the year, will make its patrons acquainted with several new works, including the "Lysistrata" of Raoul Gunsbourg, impresario of the opera; "Les Noces Tragiques" of Catargi, Massenet's "Amadis." Among the revivals are Rossini's "Mosè," Mozart's "Figaro," Rubinstein's "Demon," Berlioz's "Damnation of Faust," Boito's "Mefistofele," Gluck's "Alceste" and Wagner's "Lohengrin." The rest of the repertoire is the usual Franco-Italian one. Among the singers engaged are Mmes. Dalla Rizza, Yvonne Gall and Fanny Heldy; Messrs. Anseau, Delmas, Vanni-Marcoux and Lauro Volpi.

BÉLA BARTOK COMPLETES VIOLIN SONATA.
Budapest, December 22, 1921.—Béla Bartok, the eminent Hungarian composer, well known to every lover of modern music, has recently completed a sonata for violin and piano. The date of the first performance is not fixed as yet. This sonata will be published, as all the works of Bartok, by the Universal Edition of Vienna. Z. K.

MARTEAU TO HEAD MASTER CLASS IN PRAGUE.
Prague, December 23, 1921.—Henri Marteau, the violinist, has accepted a master class in the Musical Academy of Prague. The class starts in January, 1922.

A "THAIS" SYMPHONY.
Dresden, December 20, 1921.—"The Legend of Thais, the Dancer," a symphonic poem by Theodor Blumer, has recently been performed for the first time by the Dresden State Orchestra, under Fritz Busch.

cently been performed for the first time by the Dresden State Orchestra, under Fritz Busch.

BIG FESTIVAL FOR HAMBURG.
Hamburg, December 26, 1921.—The great "Overseas Festival" which is to take place in Hamburg at the end of August, 1922, will include in its program a series of musical events. The Hamburg Opera is preparing to participate in conjunction with some of Germany's most celebrated artists. There will also be some concerts, for some of which Arthur Nikisch and Wilhelm Furtwängler have already consented to act as conductors. Richard Strauss is also expected to conduct. Among bigger works, Mahler's third symphony is being planned.

HAMBURG WILL HONOR ITS FAMOUS SON.
Hamburg, December 26, 1921.—The Brahms festival that is arranged annually in Hamburg by the German Brahms Society will be especially festive this year, as this will be the twenty-fifth anniversary of the master's death. Wilhelm Furtwängler and Julius Spengler were engaged as conductors, and of celebrated soloists we shall have Sigrid Onegin, Adolf Busch and Edwin Fischer. A. S.

"JAZZ" THROUGH GERMAN SPECTACLES.
Cologne, December 24, 1921.—Erwin Schulhoff, a young Czech composer, pupil of Max Reger and Carl Friedberg the pianist, has just completed an orchestra suite in which the individual movements are based on modern dances, such as tango, "jazz," etc., and which is an attempt to employ these dances in the higher artistic forms. H. U.

MALIPIERO SUCCESSFUL IN GERMANY.
Bochum, Germany, December 21, 1921.—Malipiero's "Pause del Silenzio e della morte" has recently had a very successful German première under Conductor Rudolph Schulz-Dornburg in Bochum. The composition was conceived under the impression of Edgar Allan Poe's story, "The Red Death." It was published by the Rather Edition of Hamburg. Other performances will take place in Vienna and elsewhere this winter. Malipiero is one of the younger Italian composers who find real appreciation in Germany.

Strauss and d'Indy Guest Conductors with Philadelphia Orchestra

At the regular concerts of the Philadelphia Orchestra in Philadelphia, December 23 and 24, Richard Strauss appeared as guest conductor, the program including two of his own compositions—a tone poem, "Ein Heldenleben," and a suite, "Der Puerger als Edelmann." The first of these two works was especially interesting, as it was dedicated to Willem Mengelberg and conducted by him in Philadelphia last season. Both the Mengelberg and the Strauss readings were authoritative, but vastly different, the one last year being that of a conductor, the one this year that of a composer. The second Strauss number is written for a small orchestra of less than forty pieces, but is a masterpiece in economy of orchestral parts and has a wealth of effects. The piano part was admirably played by Clarence K. Bawden. Thaddeus Rich played the violin solo parts in both numbers with an exquisite tone, and Dr. Strauss publicly congratulated him after the performances.

Leopold Stokowski conducted at the concerts of December 30 and 31. The program opened with the Brahms symphony No. 3 in F major, superbly played. Following this, Elena Gerhardt sang artistically two groups of songs by Wagner and Mahler. Extracts from Stravinsky's "Firebird" closed the program.

Vincent d'Indy was guest conductor of the Philadelphia concerts January 6 and 8. The program, with two exceptions, was made up of French compositions, and covered a period of more than 300 years. The overture to "Orfeo," by Monteverde (1607) was especially interesting from an historical standpoint, as it is probably the oldest opera in the world of which a perfect copy exists. The second number, by de Lalande, was one of a series of compositions written for Louis XIV, to be played during his majesty's supper hour. Bruce Simonds performed the Bach piano concerto in D major splendidly. The last three numbers were modern, the first by Le Flem (a pupil of d'Indy), entitled "Pour les Morts," written as an elegy for those who died in the war. Roussel was the second modern composer represented. D'Indy's "Poème des Rivages" was the last number—one of beautiful orchestral coloring.

Maier and Pattison to Make Victor Records

Guy Maier and Lee Pattison, whose sudden rise to nationwide popularity has been one of the agreeable happenings of the past year, have been secured by the Victor Phonograph Company and records of some of their most popular numbers will soon be on the market. Pianistic tone has not been reproduced heretofore always as successfully at that of the violin or voice, but it is expected that Mr. Maier and Mr. Pattison, playing on two pianos, will produce a volume of tone which will successfully overcome the difficulties encountered in the past, and that as record artists they will be as popular as they are now on the concert stage.

Easton Engaged for Ann Arbor Festival

Florence Easton, who appeared at a Bagby Musical Morning at the Waldorf-Astoria, New York, on January 16, has been engaged by the University School of Music, of Ann Arbor, Mich., for its music festival to be held in May. Miss Easton will sing Elizabeth in "Tannhäuser," which is to be given in English.



WURLITZER

Violin principle of sounding board gives grand piano tone to our upright pianos

Send for catalog

NEW YORK STORES IN NEARLY ALL PRINCIPAL U.S. CITIES

AT 120 WEST 42 ST

M. T. N. A. ENDS ANNUAL CONVENTION IN DETROIT

Session Lasts Three Days—Interesting Papers and Delightful Talks a Feature—Delegates Royally Entertained—
Next Meeting to Be Held in New York City

Detroit, Mich., January 2, 1922.—The forty-third annual convention of the Music Teachers' National Association came to a successful close, December 30, after having been in session December 28, 29 and 30. Under the efficient local committee, of which Francis L. York was the chairman and Alma Glock the secretary, everything possible was done for the comfort and entertainment of the visiting members who came from all quarters of the United States. The Hotel Statler was the headquarters of the association and with three exceptions all the meetings were held there. While something was planned for almost every hour, still due to the fact that the members lunched together every day, there was much opportunity for social intercourse as well as for informal discussion.

As a prelude to the convention, the Association of Presidents and Past-presidents of State Music Teachers' Associations held two sessions at the Hotel Statler, Tuesday morning and afternoon. Although the attendance was small, the discussions were live and interesting. As an outcome of the sessions, a skeleton of a four years' course of study in voice, piano and violin was outlined for the purpose of school credits, and the courses extant were endorsed for the use of teachers who preferred the published courses to those outlined by the association, it being thought that conditions varied so greatly in the different states that no hard and fast rules could be made. It was also decided that this association should in the future hold its sessions the day preceding the convention of the M. T. N. A., and at the same place, thus affiliating themselves for cooperation with the larger body in all ways possible.

WEDNESDAY.

The convention of the Music Teachers' National Association was opened Wednesday, December 28, at 10:00 o'clock, by an address of welcome by Mayor Couzens, followed by the address of the president, Osbourne McConathy, of the Northwestern University at Evanston, Ill. His subject was "A Musical America," and was treated in a virile, interesting manner and provided much food for thought. He found in "jazz" the germ of America's own music. While much of it is coarse and vulgar and will necessarily be short lived, yet it is decidedly American and is a tottering sign post, pointing the way. The American composer should free himself from the influence of other nationalities, as imitation is the death of American music.

Louis Ling, at one time music critic of the Journal, gave a paper on "Music in Detroit," in which he paid a fine tribute to the Tuesday Musicales, which for thirty-five years has labored assiduously for the cause of music and to whose influence much of the city's musical growth is due.

Leo Ornstein followed with a paper on "The Trend of Ultra-Modern Music," in which he contended that the race is constantly acquiring new cars, that every generation hears differently from the generation preceding. He spoke of Scriabine, Stravinsky and Schoenberg as the best of the ultra moderns. No claim was made that the composers of this class are great—the future only could determine that. Every period, great or small, must express itself to the best of its ability, he said. New scales and new combinations of notes and chords were being used by the creative instinct trying to express itself according to the age in which it lived. He said, however, that a placard should be hung in the studio of every modern composer: "Let us cease to be clever and begin making music."

At the luncheon which followed the morning session, Dean P. C. Lutkin, of the Northwestern University, spoke on the subject of "Music Festivals" and was followed by Stephen Townsend, chorus director of Philadelphia Symphony Orchestra and the Detroit Symphony Orchestra.

The afternoon session was opened by the orchestra of the Cass Technical High School, which, under the leadership of Clarence Byrn, played the overture to the opera "Il Guarany," by Gomez, in a splendid manner.

A discussion on the "Teaching of Instrumental Music in Classes" was opened by Carl Frederic Steckelberg, of the violin department of the University School of Lincoln, Nebraska, and a second discussion on "Instrumental Music as a Subject in Public Schools" was opened by Charles H. Farnsworth of Columbia University, New York. These discussions proved very illuminating as to possibilities, and were thoroughly enjoyed by the fine audience present.

At 6:30 the members assembled for the annual banquet, for which Marshall Pease, of Detroit, was the toastmaster and was, as usual, most witty and entertaining. Responses were made by Rev. Lynn Harold Hough, D.D.; Clara Dyarm, president of the Chamber Music Society, and others. Mr. Gabrilowitsch, who was expected to respond, was ill and unable to be present. Musical selections were furnished by the Orpheus Club, under Charles Frederic Morse.

THURSDAY.

The morning session of Thursday was held in St. Paul's Cathedral. An introductory address was given by Right Rev. Charles D. Williams, D.D., LL.D., L.H.D., Bishop of Michigan, and an address on "The Relation of Church Music to Ecclesiastical Architecture," made all the more impressive because it was heard in this beautiful edifice, was given by Rev. Charles Winfred Douglas, canon of St. Paul's Cathedral, Fond du Lac, Wis.

An illustrated lecture on "Organ Tone-Color and Registration" was given by Lynnwood Farnam, of the Church of the Holy Communion, New York City.

At 12:30 the members met at luncheon at the Hotel Statler. This was followed by a business meeting in which reports of committees were read and submitted to the members, who accepted them with little discussion. Dean Lutkin made a motion that a change in name be considered and that the association should be known as the American Music Association. The motion passed and the executive committee was instructed to take it under advisement.

The afternoon session was opened with selections by the Hudson Men's Quartet, which sang with its usual success. A paper on "The Place of the State University in our National Scheme of Music Education" was read by Philip Greeley Clapp, director of the School of Music, University of Iowa, Iowa City. One sentence should be sent to every

state legislature: "No state will permit a dog to receive medical treatment from any but a qualified veterinary, but any quack can ruin voices and pervert the musical taste of the rising generation." He also made the claim that the future of the American symphony orchestras lies with the university-trained man or woman. Only those musicians who have the broad point of view, which the university alone can give, will resist the temptation to commercialism which is ruining the artistic presentation of music in this country.

Harold Butler, University of Kansas, president of the Association of Presidents and Past-presidents of State Associations, read a report of the action of the association. He was followed by Charles J. Haake, of the Northwestern University, who read a paper on "Modern Piano Technic, How New Is It?" Mrs. Crosby Adams of Montreal, N. C., finished the program with a fine paper on "Recent Developments in Teaching Children to Play the Piano."

At eight o'clock an organ recital was given in St. Paul's Cathedral by Lynnwood Farnam. The program was of interesting variety, and though audible applause was not considered proper in the cathedral, there was an atmosphere of unmistakable appreciation and pleasure. Among the numbers given were Healy Willan's "Passacaglia and Fugue in E Minor," Bach's choral-prelude in G, "Sunrise" and "Vintage" by Georges Jacob, toccata on a Gregorian theme by Edward Shippen Barnes, "Riposo" by Rheinberger, "Berceuse" in A major by Louis Vierne. Selections were also given by the St. Paul's choristers under the direction of Francis A. Mackay, and a quartet of singers (Mrs. Charles Welker, Helen Kennedy Snyder, Thomas Evans and Philip A. Kelleher).

Two receptions were held on Thursday, the first, at the Detroit Institute of Musical Art, from four to six in the afternoon. In addition to the various members of the M. T. N. A. present as guests, were John Powell and Daniel Gregory Mason.

FRIDAY.

The Friday morning session was opened by the Hilger Trio. They were to have ten minutes on the program, but so popular were they that considerably more time was allowed them. There were four interesting papers—the first by Lawrence Erb on the "Movement for a National Conservatory of Music and for a Secretary of Fine Arts in the President's Cabinet." His contention was that the first step is to secure a Secretary of Education (to include the Fine Arts) and that when sufficient public interest had been aroused by schools, pulpit and press, such a department would be created as other departments had been.

H. Augustine Smith followed with a fine paper on "Vitalizing the Worship and Music of the Evangelical Church." He also addressed a meeting held by representatives of the Detroit Sunday Schools on Friday evening, in making sharp criticism of many songs used by Sunday Schools.

"The Place of the Lyceum and Chautauqua in the General Musical Development of the Country," was discussed by Louis J. Alber, of Cleveland, and the "Development of Music Appreciation in America," by Edith Rhett, of the Victor Talking Machine Company.

The topic discussed at the luncheon was "Our National

Musical Organizations and Associations." As the trip through one of the city's automobile plants had to be canceled, the members sat around the tables until about four o'clock. Music was furnished by the Philharmonic Quartet and the Hilger Trio, and various questions discussed.

The next meeting place will be New York City.

Friday evening the visiting members were the guests of the Detroit Symphony Society at Orchestra Hall, where they heard an excellent program given by the orchestra and conducted by Mr. Gabrilowitsch. John Powell was the assisting artist and played Daniel Gregory Mason's prelude and fugue for piano and orchestra and his own "Negro" rhapsody for piano and orchestra. Both Mr. Powell and Mr. Mason, who was also present, were the recipients of much applause. The orchestra played the Elgar symphonic variations, op. 36, and Percy Grainger's "Colonial Song" and "Shepherds Hey!"

Aside from those who appeared on the program of the convention, the following well known musicians were registered: William Arms Fisher, Charles W. Boyd, Pittsburgh; Holmes Cowper, Des Moines; Roland Pease, Evanston; Mariette Fitch, Rockville, Conn.; C. C. Burchard, Boston; P. W. Dykema, Madison; W. L. Torrance, Chicago; Labrius Semon, Milwaukee; Henry T. Spangler, Philadelphia; Karl W. Gherkins, Oberlin; Edward Burge, University of Indiana; Margaret Anderton, Boston; Francis Eliot Clark, chairman N. F. M. C. Educational Committee. J. M. S.



The Breakers

Atlantic City

ON OCEAN FRONT FIREPROOF

Greatly Reduced Rates During
Winter Season

AMERICAN AND EUROPEAN PLANS

BOYD WELLS

PIANIST

1730 Broadway, New York

Western Tour and with
the Cornish School until
May, Seattle, Wash.

EMMY DESTINN

Transcontinental Tour

Exclusive Management:
NEW YORK MUSICAL BUREAU
Woolworth Building, New York
Staff Piano Used

HEMPEL

Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist

MANAGEMENT OF FRIEDA HEMPEL
164 Madison Avenue, New York

WASSILI LEPS

Well Known Conductor
(Opera, Orchestra and Chorus)

COACHING STUDIOS:
915 Carnegie Hall New York
Telephone Circle 2634

ISAAC VAN GROVE

Chicago Opera Association

COACH-ACCOMPANIST TO MARY GARDEN AND LUCIEN MURATORE
WILL ACCEPT A LIMITED NUMBER OF PUPILS AT HIS CHICAGO
STUDIOS

400 FINE ARTS BLDG.

CHICAGO, ILL.

THE HIGHER TECHNIQUE OF SINGING
W. ZAY Author of the Unique Book
HENRI ZAY of Voice
 "The Practical Psychology of
 Voice," pub. G. Schirmer
 Complete vocal method Studio: 50 West 67th Street

RENATO ZANELLI

BARITONE, METROPOLITAN OPERA COMPANY

ARTHUR J. HUBBARD

VOCAL INSTRUCTOR
 Assistant: Vincent V. Hubbard
 Caroline Hooker
 SYMPHONY CHAMBERS, BOSTON

GEORGE E. SHEA

Teacher of Vocal Art
 and Operatic Acting.
 545 W. 111th St. New York
 Phone Cathedral 6149

CARL BEUTEL

American Pianist and Composer
 CONCERT AND LECTURE RECITAL
 Management: JOHN WESLEY MILLER, 1400 Broadway, New York City

EDGAR STILLMAN KELLEY

STEINWAY HALL - NEW YORK, N. Y.

CELESTINE CORNELISON

MEZZO-SOPRANO
 TEACHER OF SINGING
 STUDIO, 3122 EUCLID AVE. CLEVELAND, OHIO

CARL RIEMENSCHNEIDER

PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.
 The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only
 Tel. Lenox 687 L. Lilly, Sec'y

Music and Musicianship

Developed by

Scientific Musical Pedagogy

Demonstrations for

Singers, Pianists and Teachers

EFFA ELLIS PERFIELD

Bryant 7233. 41½ West 45th Street
 New York City

THE WAGNER-NIETZSCHE CORRESPONDENCE

(Continued from page 10)

of that place in the struggling, pre-festival days that Nietzsche first came upon the thought that he might some day break with his friend. "He was seized with the dread presentiment that in order to remain Wagner's friend he would be obliged to renounce his own path of future growth and development." He felt keenly disappointed at not finding in Bayreuth, as in the dear old days in Tribschen, the same understanding for his world of ideas.

HOW NIETZSCHE'S SUCCESS CAME.

But to this, as has already been pointed out by Mr. Mencken, Nietzsche owed his ultimate success. It prevented him from sinking into the obscurity of a mere professor of philology, dreaming only of the problems of the Greeks. It brought his mind forcibly to modern problems, the problem of German culture, of Germany's failure to understand Wagner, the greatest of all Germans; and it led to the production of the remarkable series of essays entitled "Thoughts Out of Season," which first indicated his amazing originality. He determined to throw all of his energies into the Bayreuth endeavor, and wrote an "Appeal" to the German people, which, however, was never distributed. And it is hard to see, in fact, what Nietzsche ever did for Wagner in a practical way.

It is equally difficult to understand how and why at this time (1874) he should have suddenly begun to find fault with Wagner, not the man but his work. What his sister says of it does not appeal to the logical mind. "No stronger proof has ever been given of my brother's sincerity and uncompromising love of truth than in thus accepting the challenge of his conscience, although this meant the shattering of one of his beautiful illusions."

"Love of truth? . . . beautiful illusions?" . . . What truth? What illusions? Why this sudden change of front, this repudiation of his own earlier judgment? As a mere youth he had formed an amazingly correct opinion of Wagner's art in the face of an almost solid front of adverse critical opinion. Then, some years later, in the interests of "truth" he discovers that this is an "illusion," that he has wasted his enthusiasm upon something unworthy! How entirely incorrect this revised judgment may be perceived from a single passage from his notebook written at the time and published posthumously: "The music is not of much value, likewise the poetry, and the drama even less."

And when Wagner's efforts were finally crowned with success, and the date of the first great Bayreuth festival fixed for 1876, he writes: "If this miracle be true, the result of my investigation will, nevertheless, remain." This "miracle" as he called it was nothing more than Wagner's self-confidence, perseverance and tenacity. That, indeed, was a miracle, though Nietzsche seems to have been unable to perceive it.

NIETZSCHE'S MENTAL STATE.

This whole period in the life of Nietzsche was full of strange contradictions (and it is to be observed that, although we are considering the Wagner-Nietzsche correspondence, we are dealing more with Nietzsche and his mental state than with Wagner, who was concerned with more important and practical things than introspection and psychoanalysis). Nietzsche fell into a state of melancholy which arose from his disappointment in regard to Wagner and Wagner's failures to realize his (Nietzsche's) ideal of the artist and the man. What he expected is not clear. However, in the third of his "Thoughts Out of Season" he turns about again and declares that it is only by clinging with devotion to some great man that the individual is vouchsafed the first consecration of culture, and then again he takes another turn and writes: "The tyrant admits no individuality other than his own and that of his most intimate friends. The danger is great for Wagner when he is unwilling to grant anything to Brahms or to the Jews."

Nietzsche's sister, in editing this correspondence, apparently wishes to defend her brother, and endeavors to show that Wagner was partly to blame for the ultimate breaking of the friendship. That is a point of view that is not borne out by any of the correspondence here published. At the very time when Nietzsche was filling his notebooks with secret denunciations of Wagner, Wagner was welcoming his writings with his usual show of devoted attachment and appreciation. Furthermore, and what is far more practical and more to the point, Wagner, in building his Bayreuth home, "Wahnfried," made arrangements to offer Nietzsche "an asylum at any time such as was never offered to me even in the time of my direst necessity." But Nietzsche had no idea of accepting this sort of beneficent hospitality, and spent his time writing Wagner gloomy, melancholy and despairing letters while at the same time, he was enjoying a gay social life at Basle.

In 1875 Nietzsche's old admiration for Wagner and his art was revived, and for a time his severe criticism was relegated to the background, but the festival of 1876 seems to have filled him with disgust and he says of it, referring, presumably, to the Nibelungen Ring: "The preponderance of strong spices, the ugly and the grotesque thoroughly repelled me." He blamed Wagner for the quality of his audience, and seems to have felt that the wealthy people who made the festival possible should have stayed away from it because they were unable to attain to such exalted heights of art as Nietzsche dreamed of. This, indeed, seems to have been the beginning of his madness. His nerves were in such an exhausted state that that which deeply thrills most of us aroused in him a feeling of irritation. His criticisms are interesting: "His music is addressed to inartistic persons . . . Wagner has no genuine confidence in music . . . He tunes himself to the key of others . . . His soul does not sing . . . The music is never quite natural, but is a sort of acquired language . . . It is inarticulate music, as wild as a bad dream . . . This volubility with nothing to say is distressing . . . How it all disgusts me . . . We are witnessing the death agony of the last great art: Bayreuth has convinced me of this."

And so, full of disgust, Nietzsche fled Bayreuth and went, for his health, to Italy—Sorrento. On his way to Italy he learned that the Wagners had also chosen Sorrento as their place of sojourn, and it was the close association of

this time that brought Nietzsche fully to an understanding of his own feelings toward Wagner and the final break. Wagner appears to have had no suspicion of the feelings of his long cherished friend, and as late as 1882, five years after the Sorrento meeting he said to Elizabeth: "Tell your brother that I am quite alone since he went away and left me."

PARSIFAL DID IT.

The actual determining cause of the break seems to have been Parsifal. Had Wagner contemplated it simply as an art-work all would have been well, but that he should believe what he wrote, or pretend to believe it, seemed to Nietzsche the height of hypocrisy. He writes: "It is impossible for me to recognize greatness which is not united with candor and sincerity toward one's self. The moment I make a discovery of this sort, a man's achievements count for absolutely nothing with me."

Had Nietzsche been less passionate and more logical he would have seen that in this poor old world of ours achievement counts for everything and nothing else matters very much. Wagner, too, was a sincere and devoted friend. Nietzsche never had anything to complain of on that score. Wagner treated him like his own child, and when Nietzsche turned against him he must have felt that he had lost a very dear son through no fault of his own.

On the whole, with all the admiration in the world for his indubitable genius, it is impossible to find excuses for Nietzsche, or to admire him as a man. His treatment of Wagner has the appearance of having been selfish, unnecessary and inexcusable. Anything like loyalty, except to his own ideals (?), was foreign to his nature. The best that can be said for him is that, having changed his views, he was unwilling to play the hypocrite.

Althouse Appears in Greeley, Col.

Greeley, Col., January 10, 1922.—Under the auspices of the Artists' Series at the College Gymnasium on Wednesday evening, January 4, Paul Althouse, tenor of the Metropolitan Opera Company, assisted by Rudolph Gruen, pianist, delighted a good sized audience in a program that left little to be desired. Mr. Althouse was in excellent voice and came in for full honors with his listeners. Nor must the artistic work of Mr. Gruen be forgotten. Both artists made a deep impression upon the audience. K. L.

Helen Thomas Sings Krebs Song

At the concert given January 15 in the Hotel Majestic, Helen Thomas, a soprano with clear tone and pleasing appearance, sang S. Walter Krebs' "America, We Live for Thee!" She is going on a ten weeks' tour and will include "America, We Live for Thee!" on her programs.

Musicians' Club to Dine Coates

The Musicians' Club will give a dinner at Delmonico's on Thursday evening, February 9, to Mr. and Mrs. Albert Coates, at which most of the prominent local and visiting representatives of the tonal art will be present.

M. E. SODER-HUECK

THE EMINENT VOICE TRAINER AND COACH

Maker of many singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

Write for Booklet

Metropolitan Opera House Studios 1425 Broadway, New York



ACROSS THE COUNTRY

Ames, Iowa, January 3, 1922.—The Iowa State Festival Choir, made up of members of the glee clubs and chapel choir of Iowa State College, gave "The Messiah" on December 18 in Agricultural Hall, Tolbert MacRae directing. While this organization is made up of young voices, they sang with a great deal of dramatic power and executed the difficult passages of the different choruses with ease and sureness. The soloists were Katherine Hesse, soprano, of Des Moines; Ethel Moore, contralto, of the college; Clifford Bloom, tenor of Des Moines, and Prof. Tolbert MacRae, head of the music department of Iowa State College.

The next number of the Artist Concert Series at Iowa State College will be given by the Iowa State Orchestra, under the direction of Oscar Hatch Hawley, with Maurice Dumesnil, French pianist, as soloist, on January 27.

The only appearance of Galli-Curci in the State of Iowa will be in May at Iowa State College. This great artist will give a recital here on May 25 at the State Gymnasium, which holds 3,500 people. It speaks much for the music lovers of this vicinity that they can finance this concert, and we are glad to say the advance sale for the course of four numbers has taken care of the expense.

Augusta, Ga., January 12, 1922.—The Daughters of America gave a beautiful musicale during the holiday season, at which some of the college boys and girls who are home for the holidays offered their talents. The affair was for the benefit of the Home for the Aged and Infirm, which is maintained by this organization.

The concert given on December 31 at the auditorium of the Tubman High School for the benefit of the community service work, was a great success. Mary Davis and Marion Moore offered several duets, and Miss Moore sang a solo. James Punaro's violin selections were received with appreciative applause. Josephine Goethius gave a dramatic reading, and Estelle Leaptrott, a graceful and popular dancer, offered an interpretative dance, to "A Broken Melody."

Mr. and Mrs. T. H. Hickman entertained at a musicale on the evening of January 2, at which a trio of artists delighted the assembled guests. James Punaro offered two violin solos, Earl De Loach sang "Pale Moon," and, with Marion Battle, offered several beautiful duets.

Wounded and disabled soldiers at Lenwood Hospital were entertained on the evening of January 3, the entertainment being under the charge of Mrs. C. D. Perkins and a committee from the Woman's Club. A concert by Percy Danforth, Jr., Frank Blackstone, Raymond Hargrove, and Tracy Mathewson was followed by an exhibition waltz offered by Vera Baxter and Harry Fourcher. Robert Sikes added much by his accompaniments.

Belton, Texas, January 8, 1922.—The Three Arts Club of Baylor College announces a financial as well as an artistic success as the result of the Salvi concert, January 6, which was given for the benefit of the Students' Loan Fund. He came by no means unheralded, consequently much was anticipated, and judging from the great enthusiasm which greeted his work, none were disappointed. The Three Arts Club, sponsored by Dean and Mrs. T. S. Lovette (he is at the head of the vocal department), has started this loan fund which will go toward helping talented young women to complete their education in music, art and expression.

Boise, Idaho, January 3, 1922.—The Boise Civic Festival Chorus presented two Christmas "Messiah" concerts, December 29 and 30, to crowded houses. The Festival Chorus is composed of the best musicians of the city and numbers this year some 180 voices. These well known Boise musicians contributed greatly to the success of the concerts: Eugene A. Farner, conductor; Mrs. Edward Bell, organist; Mrs. Leslie Long, pianist; Raymond F. Pittenger, concertmaster; Mrs. Charles Stredder, soprano; Mrs. Fred Rosene, contralto; Fowler Smith, tenor; and Clarence T. Ward, bass.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Denver, Colo.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Green Bay, Wis., January 3, 1922.—The Sunday Twilight Concerts held at the Woman's Club, under the management of Janet Morrill, have proven unusually successful. Some of the artists who have taken part are: Gladys Brainard, Margaret Erbe, Marcel Anderson, pianists; Walter Nolacheck, Prof. Larsen, violinists; John Sykora, Louise Smith, cellists; John Hundley, L. L. Austin, Edouard Dufresne, baritone; Blossom Wilcox, soprano.

Kalamazoo, Mich., January 6, 1922.—The annual Christmas program of the Kalamazoo Choral Union, assisted by the Kalamazoo Symphony Orchestra, was given in the State Armory, Sunday afternoon, December 11. Despite very unpleasant weather, a large crowd gathered to hear the program, which this year featured the Saint-Saens Christmas oratorio. This work has been tirelessly rehearsed for several months by the Choral Union, under the direction of Harper C. Maybee, assisted by H. Glenn Henderson, accompanist. The Choral Union this year numbers approximately three hundred and fifty voices, amply trained for the presentation of a work of this nature. Mr. Maybee's reputation as a chorus conductor of unusual ability was borne out by the excellent work of his singers, who had so thoroughly mastered the essential points of preparation that they were ready to respond readily to the baton of the director. Effective climaxes, precision of attack and general beauty of tone shading made the work most enjoyable. Vocalists who assisted in solo, quartet, and other combinations were: Mrs. Harper C. Maybee, Mrs. G. B. Rogers, Stanley Wood, Max Sargent, Leoti Combs, Helen Hayes, George Jones, George Arndt, and Frances Barrett Jones. The chorus was accompanied by the Kalamazoo Symphony Orchestra, the first public appearance of which was made at this concert. After the singing of the oratorio, Mr. Maybee left the conductor's stand, and C. Z. Bronson, director of the newly formed orchestra, took his place, and was greeted by prolonged applause, as a spontaneous expression

of welcome to the new organization. Over forty of Kalamazoo's best-known musicians comprise the personnel of the orchestra, and, judging from the character of what has been accomplished with only a few rehearsals, very worthy work may be expected from these players. Massenet's overture from "Phedre" was the selection played by the orchestra, after which two encores were given. The Choral Union and audience then sang the "Hallelujah Chorus" from "The Messiah," and Christmas carols.

The December meeting of the Kalamazoo Musical Society was held in the Hotel Burdick ballroom, Monday evening, December 5, with a very good attendance. The program was given by five well known local artists: Leoti Combs, soprano; Maria Lund Royce, pianist, and a trio composed of Esther Dean Rasmussen, violinist; Lloyd Loar, violinist, and Mrs. C. V. Buttelman, pianist. The opening number was a trio, composed by Lloyd Loar, of particular interest to a Kalamazoo audience because of the fact that the composer is a local musician. Moreover, the composition itself is worthy of attention because of genuine artistic merit. It is in three movements—moderato con moto appassionata, andante non troppo expressive, and scherzo, allegro comodo con spirito. The composition is modern in character, and is worked out in a highly interesting manner. Mendelssohn's trio, op. 49, was the second number played by this group of musicians, whose work was thoroughly enjoyed. Miss Combs sang Micaela's aria from "Carmen," and a very pleasing group of lyrics. Maria Lund Royce, pianist, was heard for the first time by a large Kalamazoo audience, in three Chopin numbers and two Wagner compositions arranged for piano. "Isolde's Liebes-Tod" was particularly enjoyed.

The Kalamazoo Symphony Orchestra opened a series of concerts Sunday afternoon, December 18, in the Masonic Temple. Excellent support has been given this organization in the sale of season tickets, and the initial concert was well attended. Schubert's "Unfinished" symphony, Liszt's "Erl King," Massenet's overture from "Phedre" and "Angelus" were among the works presented. The program was greatly enjoyed, and future concerts are anticipated with great pleasure. C. Z. Bronson, director of the orchestra, has played for a number of years with the Brooks Marine Band, with Sousa's Band, and has studied in New York with Walter Damrosch. Mr. Bronson's experience and ability as a conductor is a very valuable asset to Kalamazoo's musical circles, and it is expected that the new orchestra, begun under his direction, will take its rank with the foremost musical organizations of its kind in the state.

Knoxville, Tenn., January 7, 1922.—The Tuesday Morning Musical Club gave the first evening concert of the season on November 29, assisted by Mrs. De Armond, cellist. The chorus is doing fine work under the direction of Harry R. Carr, with Frank Nelson at the piano. The program of cello and chorus numbers was most enjoyable.

On December 2 the Great Lakes String Quartet gave an interesting program in the High School auditorium, including works by Mendelssohn, Schubert, Mozart, Ravel and Grainger.

A series of noonday organ recitals is being given under the auspices of the Community Service Association and is arousing musical enthusiasm as well as developing the community spirit.

On Sunday afternoon, December 18, a capacity audience attended the Empty Stocking Fund concert in the Lyric Theater, given under the auspices of the Knoxville Sentinel. The program included Christmas carols and other songs by the Community Chorus; vocal solos, vocal and string quartet selections, and numbers by Mrs. Walburn's orchestra. The following were among those taking part: Mrs. Whaley, soprano; Mrs. Godwin, contralto; Mr. Kelley, tenor; Mr. Jenkins, bass; Mme. Brailey, soprano; Prof. Frank Nelson, organist; Mrs. Walburn, violinist; Miss Hawkins, pianist; Harold Clark, cellist; Miss Conner, Miss Camp and Miss De Armond.

Laramie, Wyo., January 5, 1922.—The Woman's Club of Laramie feels much indebted to the faculty of the School of Music of the University for the recital given under the auspices of the Club, on the evening of December 3, in St. Matthew's Cathedral. The program included piano and organ duets by Mabel Babbington and Prof. Roger Frisbie; also solo numbers, vocal solos by Margery Mitchell and Professor Knapp, and violin solos by Daisy Wharton. The music faculty is very generous collectively and individually and Laramie profits extensively by their residence in the community. Especial credit is due Professor Knapp, who is always ready to help to promote community effort.

Mrs. Roger Frisbie has organized group classes in violin in the public schools. The fee charged is so nominal that many are availing themselves of the opportunity to study in this way. That the children appreciate the privilege is evinced by the unusual progress they are making.

Mrs. Carl Nydegger entertained the Fortnightly Music Club on the afternoon of January 10 and also had charge of the program. The club is studying Russian music and Mrs. Nydegger's program consisted of a study of Glinka's life and some of his compositions.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla., January 1, 1922.—Activities in the recently opened Conservatory of Music and Arts here, of which Bertha Foster is director, are creating interest not only in the town, but also in the northern states, as tourists and visitors to the Magic City are finding it a great convenience to have a school of this kind in which to study or to have their children study while in their winter homes. Chorus formed of the children in the public schools are being trained by Miss Foster and Miss Burnside, and a "Children's Festival of Music" is to be held in the early spring. A free scholarship in art was given by Gordon Ertz, the director of the art department, to the pupil in the public schools who drew the most original poster representing "Book Week." It was won by Katherine Hulsenkamp, a junior in the Miami High School. Weekly dances are being held in the unique dancing pavilion, which is situated in the coconut grove overlooking lovely Biscayne Bay.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST-KNOWN AMERICAN COMPOSERS

Florence Newell Barbour

Sudden Light.....Grace Adele Newell, Rochester, N. Y.
The Flower Will Bloom.....Grace Adele Newell, Rochester, N. Y.
Every Wave Caught a Star.....Grace Adele Newell, Rochester, N. Y.

Floy Little Bartlett

Sweet Little Woman O' Mine.....Harriet Story Macfarlane, Buffalo
Vacation.....Harriet Story Macfarlane, Buffalo
Kittens.....Harriet Story Macfarlane, Detroit
Miss Maria.....Harriet Story Macfarlane, East Aurora, N. Y.
A Boy's Philosophy.....Ida Geer Weller, New York
Naughty Boy.....Ida Geer Weller, New York
At Dusk.....Ida Geer Weller, New York

Marion Bauer

Star Trys.....Olive Nevins, Springfield, Mass.
The Driftwood Fire.....Ida Geer Weller, New York
The Linnet Is Tuning Her Flute.....Ida Geer Weller, New York

Mrs. H. H. A. Beach

Exaltation.....Olive Nevins, Springfield, Mass.
Far Awa'.....Ida Geer Weller, New York
Ecstasy.....Ida Geer Weller, Newark, N. J.
O Mistress Mine.....Mme. Farrington Smith, Roselle, N. J.
The Year's at the Spring.....Fariah Williams, New York

Robert Braine

Before Sunset.....Dorothy Whitmore, New York

Gena Branscombe

I Bring You Heartsease.....Mabel Garrison, San Francisco
Three Mystic Ships.....Olive Nevins, Springfield, Mass.
Just Before the Lights Are Lit.....May Peterson, Port Edwards, Wis.
Just Before the Lights Are Lit.....Rosemary Pfaff, Oyster Bay, L. I.
Just Before the Lights Are Lit.....Jan Van Bommel, New York
Just Before the Lights Are Lit.....

Mrs. Charles Stuart Ayres, San Jose, Cal.

The Great Adventure.....J. Steel Jamison, Chicago
Laughter Wears A Lilled Gown (Duet),
Frances Timm and N. B. Blanchard, Beloit, Wis.

G. W. Chadwick

Allah.....David L. Hubbs, New York
O Let Night Speak of Me.....Theodore Harrison, Winona Lake, Ind.
He Loves Me.....Eleanor de Cisneros, Paterson, N. J.

Leland Clarke

Into the Sunshine.....Hallie de Luca, Jacksonville, Fla.
Moonlight Deep and Tender.....Hallie de Luca, Jacksonville, Fla.

Ralph Cox

Where Roses Blow.....Florence Otis, Kalamazoo, Mich.
April Tide.....Theodore Harrison, Winona Lake, Ind.
To a Hilltop.....Theodore Harrison, Winona Lake, Ind.
Aspiration.....Virginia Richards, New York

Mabel W. Daniels

Villa of Dreams.....William Simmons, New York
The Desolate City.....William Simmons, New York
Beyond.....William Simmons, New York
Two Triplets (She Did Not Know and Solitaire),
William Simmons, New York
Daybreak.....William Simmons, New York
Glory and Endless Years.....William Simmons, New York
The Lady of Dreams.....Grace Meek Banks, New York

Arthur Foote

Ships That Pass in the Night,
Anna Miller Wood Harvey, Stockton, Cal.
Ships That Pass in the Night.....Ethel Jones, Davenport, Ia.
I'm Wearing Awa'.....Ida Geer Weller, New York
Memnon.....Olive Nevins, Springfield, Mass.

Alma Goatley

The Wood Anemone.....Harriet Story Macfarlane, East Aurora, N. Y.
Now That April's There,
Harriet Story Macfarlane, East Aurora, N. Y.
A Garden Is a Loversome Thing,
Harriet Story Macfarlane, East Aurora, N. Y.

G. A. Grant-Schaefer

Down to the Crystal Streamlet (A la Claire Fontaine),
May Peterson, Port Edwards, Wis.
The Sea.....Ida Geer Weller, New York
The Sea.....Ella Good, New York
O Azure Eve.....Dorothy C. McCarty, Evansville, Ind.
The Eagle.....Charles Marachal Dennis, San Jose, Cal.

Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.
My Days Have Been So Wondrous Free.....J. Steel Jamison, Chicago
My Days Have Been So Wondrous Free,
Harriet Story Macfarlane, East Aurora, N. Y.
My Days Have Been So Wondrous Free,
Olive Nevins, Springfield, Mass.
O'er the Hills Far Away.....Olive Nevins, Springfield, Mass.
O'er the Hills Far Away.....J. Steel Jamison, Chicago

Louis Edgar Johns

A Lake and a Fairy Boat.....May Schiller, New York
At Parting.....James Snedden Weir, New York
Rough Wind That Moanest Loud.....James Snedden Weir, New York
From Night to Light.....James Snedden Weir, New York
The Knight's Return.....James Snedden Weir, New York

Frances McCollin

O, Robin, Little Robin.....Frieda Hempel, New York
O, Robin, Little Robin.....Ottile Schilling, New York

J. W. Metcalf

A Rose Petal.....Marsden Argall, Oakland, Cal.
Brahma.....Marsden Argall, Oakland, Cal.
The Cares of Yesterday.....Marsden Argall, Oakland, Cal.

Harold Vincent Milligan

From "Five Lyrics by Sara Teasdale"
Less Than the Cloud.....Mrs. J. Austin Wolbert, Tacoma
Twilight.....Mrs. J. Austin Wolbert, Tacoma
You Bound Strong Sandals on My Feet,
Mrs. J. Austin Wolbert, Tacoma

Francisco Di Noguero

The Shadowy Garden.....Helen Stanley, San Francisco
My Love Is a Muleteer.....Eleanor Patterson, New York
My Love Is a Muleteer.....Blanche Nelson, McMinnville, Ore.
My Love Is a Muleteer.....Louise Jansen-Wylie, Omaha
My Love Is a Muleteer.....Ella Good, New York
My Love Is a Muleteer.....J. Steel Jamison, Chicago

Claude Warford

Thy Heart's a Rose.....Gertrude McDermitt, Paterson, N. J.
Life's Ecstasy.....Marion Anderson, Suffern, N. Y.
Approach of Night.....Wm. Stevenson, New York
(Advertisement)

Musical Comedy - Drama - Motion Pictures

Elsie Janis and "Her Gang," in a revue of two acts, opened at the Gaiety Theater last week. This artist has a tremendous following, so there is little doubt that there will be good business for the attraction during the limited stay here. It is reported to have been booked for six weeks only. Most of the criticisms were favorable and all declare the revue clever and original. It was the only premiere for last week.

CLOSINGS.

"Bluebeard's Eighth Wife" leaves the Ritz this week after a nineteen weeks' run.

William Gillette, in the "Dream Maker," leaves the Empire, after a ten weeks' stay.

"Face Value," with Leo Ditrichstein as star, goes on tour after five weeks at the new 49th Street Theater.

Last three weeks for Lionel Atwill in the "Grand Duke" at the Lyceum.

"Greenwich Village Follies" goes on tour after twenty-two weeks at the Shubert.

"The Squaw Man," William Faversham revival, goes on tour after five weeks at the Astor.

Last two weeks of "The Circle" with an all star company at the Fulton—the season's big dramatic success.

"The Claw," with Lionel Barrymore, leaves the Broadhurst after fourteen weeks of fair business.

"The Green Goddess" has two more weeks at the Booth—then on tour. George Arliss has played a solid year in this remarkable drama.

"The Varying Shore" leaves the Hudson after a short stay of two months. Elsie Ferguson and original company will be sent on tour.

"The Wild Cat," at the Park, has been a decided success and will be sent on tour next week.

"Madras House" closed at the National. It was a Neighborhood production.

"Fool's Paradise" closed at the Criterion.

MAUDE ADAMS GIVES HOME TO SISTERHOOD.

Maude Adams, the famous actress, has given her estate on Long Island to the Roman Catholic Sisterhood of Our Lady of Cenacle. Besides the handsome residence there are numerous other buildings and 300 acres of land. The offer has been accepted by Bishop Thomas E. Malloy of Brooklyn. Miss Adams is not a Catholic.

THE EARL CARROLL THEATRE.

The Earl Carroll Theater is nearing completion and the announcement of the grand opening states that it will take place on Monday, February 20. The Carroll will be one of the handsomest theaters in New York, and the young manager, Earl Carroll, promises something very fine in the way of a novelty for the opening attraction.

"THE WILD CAT" BREAKS RECORD.

"The Wild Cat," an operetta by Penella, playing at the Park Theater, passed its fiftieth consecutive performance last week and holds a record for operettas and music drama, in which all of the words are sung. The previous record was held by Puccini's "Madam Butterfly," when produced in English by Henry W. Savage. It ran for forty-seven performances. It will go on tour next week.

OPENINGS.

"The Nest," by Paul Gerald, at the 48th Street Theater, January 28.

Doris Keane, in "The Czarina," at the Empire on January 31.

"Pins and Needles," de Courville's London Gaiety revue, at the Shubert this week.

"Marjolaine" opened at the Broadhurst this week.

Arthur Hopkins will revive "The Deluge" at the Plymouth beginning this week.

John Emerson-Anita Loos production "Red Hot Romance," began on Sunday night.

NOTES.

At both the Rialto and the Rivoli, "Saturday Night" is being shown.

George Arliss, the well known actor, is seen in the film version of "The Ruling Passion" at the Strand this week. Madeline MacGuigan, violinist, is the soloist.

Emanuel List, basso, long associated with the Riesenfeld theaters, is soloist at the Capitol.

Alice Delysia, the French actress, has sailed for Paris. She toured this country in "Afgar."

Marie Lohr, the English actress-manager of the Globe Theater, London, makes her first American appearance at the Hudson Theater on Monday night, January 30, in "The Voice from the Minaret," by Robert Hichens. Miss Lohr is supported by an all English cast, the same that appeared in London.

Owing to the illness of Alice Brady, "Drifting" closed at The Playhouse. Helen Menken has taken the leading role, and received much favorable comment for her portrayal of Cassie Cook, when "Drifting" reopened last week.

"The Grim Comedian," by Rita Weiman, is the Capitol feature picture for the week.

Shubert Vaudeville has ended at the 44th Street Theater.

"Up in the Clouds" has moved over from the Lyric. For the present the Winter Garden is the only Shubert Vaudeville house in New York.

The Criterion Theater, under the direction of Hugo Riesenfeld, has returned to its original policy of a continuous performance, that of showing a feature picture with an elaborate presentation. The theater opens at 11:30 a. m.

THE CAPITOL.

The entire program here for last week was most entertaining. The overture was "William Tell." The old musical war horse has helped to educate thousands of people to a keener appreciation for good music, and though the various big motion picture houses feel that they must offer this as an overture at least once during the season, the Capitol management should be greatly pleased at the ovation the number received. In the first place, the members of the

orchestra played splendidly, and secondly, Erno Rapee, musical director, gave a reading that surpasses a great many of his more ambitious efforts. The movie fan is certainly not tired of "William Tell." The ballet divertissement was also good. Doris Niles, Gambarelli, Oumansky, with Thalia Zanou, contributed the solo numbers. While the Capitol News was being shown, one of the pictures was changing guard at the court of St. James. This picture received considerable applause. During the showing the orchestra played "Pomp and Ceremony"; it was a perfect bit of synchronizing. The soloist was Herma Menth, who played with the Capitol Orchestra the last movement of Liszt's E flat concerto, and well deserved the enthusiastic applause which was bestowed upon her at every performance. She has been secured for another long engagement at this theater in the near future. The other musical feature was a solo for cymbalom composed by the solo artist, Ladislav Kun, also a member of the orchestra. These numbers never fail to attract.

The feature picture was "The Man from Lost River," with House Peters as the star. It was one of those wholesome and thoroughly enjoyable pictures, that characterized the true American type of the West.

"THE BLUE KITTEN."

A new musical comedy has come to our midst, "The Blue Kitten," the first production of the season by Arthur Hammerstein. The lyrics are by Otto Harbach and William Cary Duncan, and the music is by Rudolf Friml. Joseph Cawthorn and Lillian Lorraine are the featured stars, and the cast contains many well known comedians, among them Robert Woolsey. "The Blue Kitten" has been lavishly produced, the costumes are beautiful, and the scenery is most effective.

The present version is a translation from the French "Le Chasseur de Chez Maxim's." There are innumerable song hits, such as "Cutie," "A Twelve O'clock Girl," and "When I Waltz with You"—in fact the whole score is very tuneful and sends the audience away with at least a couple of the melodies jingling in their heads. The second act is going to be responsible for the success of this musical comedy. There is considerable originality in the "run-away scene," and the company seems to get the spirit of the thing. It is highly entertaining and should have considerable success. Of the new musical comedies that have arrived in the last months this certainly is the best of them all. Lillian Lorraine is very handsome and sang her solo numbers surprisingly well. It is hard to realize that she had such a frightful accident last year. Joseph Cawthorn is just Joseph Cawthorn, a comedian who has the knack of winning his audience. "The Blue Kitten" certainly has a good chance of running through this season.

At the Motion Picture Houses

THE RIALTO.

For the last weeks the audiences at the various moving picture houses have had innumerable solos by the cymbalom players in the different orchestras. One should become thoroughly acquainted with this unique instrument. Last week at the Rialto the overture was the fourth Hungarian rhapsody (with cymbalom solo) by Bela Nyary; Hugo Riesenfeld and Joseph Littau conducted. This was followed by an educational scenic, "Dawn to Dusk in Egypt," hat was unusually interesting. Eduardo Albano, baritone, was the soloist, singing "Lolita" (Buzzi-Peccia). After the feature Marjorie Peterson, of the New York Denishawn School, danced a dainty little number called "Parisienne." The program ended with a Harold Lloyd comedy, "Captain Kidd's Kids," which was very funny despite the fact that it has been seen before.

It was an altogether too good a background for the feature picture, Pola Negri in "The Last Payment." This feature, "The Last Payment," can no more equal some of her other films than if she were an entirely different person. The picture lacks all of the beauty, the direction, the artistry, that the others abounded in. It was exceedingly disappointing and it seems hardly worth while to show these imported films if they have no more to recommend them than this one has.

THE STRAND.

The feature picture, "Hail the Woman," was so intensely interesting that it mattered little what else the program contains. But as it frequently happens at this theater, an exceptionally fine feature is surrounded by a program out of the ordinary, and this was the case last week here. The program opened with selections from "Robin Hood," played by the orchestra with Carl Edouarde conducting. Mr. Edouarde knows how this music should be played and it is always a pleasure to hear him. The last selection was the "Armorer Song," sung by the well known basso profundo, Herbert Waterous. Mr. Plunkett had created, to emphasize the number, a small setting not unlike that left hand side of the stage in the opera. Mr. Waterous was in costume and of course had his anvil. The audience thoroughly enjoyed the number. Vocally, Mr. Waterous is too well known to go into a lengthy discussion.

The vocal prologue was sung by Kitty McLaughlin and Richard Bold. Their voices blend beautifully. Miss McLaughlin has never been heard to better advantage than last Friday night. The comedy was one of those very original studies, by Windsor McCay, "The Midsummer's Nightmare."

Those patrons of the Strand who failed to see the feature, "Hail the Woman," shown last week, missed a picture that will remain long in the memory of those who did see it. It is hard to say which was the most salient factor in making this a picture beautiful. The photography was excellent, the cast exceptionally good, and the story was almost real. There were so few inconsistencies that this one fact alone places the film in a class of the select few. The part of Nan was taken by a young girl, Madge Bellamy. At the moment the writer cannot recall having seen her before, but the beauty of her acting in this film is such that it is impossible to overlook it, and in a cast that con-

AMUSEMENTS

"Hippodrome's Greatest Show."—Evening World.

CHARLES DILLINGHAM'S 6th Annual Wonder Show

"GET TOGETHER"

with a Cast of National Fame

PRICES CUT IN TWO Daily Mats. \$1.00, EVE'S (Excl.) \$1.50

MARK STRAND Direction J. L. Plunkett, Broadway at 47th Street Week Beginning Jan. 22.

GEORGE ARLISS In "The Ruling Passion"

THE STRAND SYMPHONY ORCHESTRA Carl Edouarde, Conductor

World's Largest and foremost Motion Picture Palace

CAPITOL

Way at 51st St. "Subway to Door" EDW. BOWES, Mng. Dir.

Week Beginning Sunday, Jan. 29

"THE SILENT CALL"

A First National Attraction

CAPITOL GRAND ORCHESTRA ERNO RAPEE Conductor

Presentations by S. L. ROTHAFEL

Paramount Pictures

Theaters under the direction of Hugo Riesenfeld

RIVOLI Broadway at 49th St. Beginning Sunday, Jan. 29.

Jesse L. Lasky Presents

"ONE GLORIOUS DAY" With WILL ROGERS and LILA LEE

RIVOLI CONCERT ORCHESTRA Frederick Stahlberg and Emanuel Baer conducting

RIALTO Times Square Beginning Sunday, Jan. 29.

BEBE DANIELS

In "Nancy From Nowhere"

FAMOUS RIALTO ORCHESTRA Hugo Riesenfeld and Joseph Littau conducting

CRITERION Times Square Continuous noon to 11:30

Weekday All Matinee Seats 50c. Evenings All Seats 99c.

John Emerson-Anita Loos Production

"RED-HOT ROMANCE"

A First National Attraction

tained such names as Theodore Roberts, Florence Vidor, Gertrude Claire and Lloyd Hughes, still her artistry dominated. It seems that Thomas H. Ince, the producer, has found in this young woman a second Lillian Gish.

MAY JOHNSON.

Artist Writes Poem to Charlotte Silversen-Foreman

Charlotte Silversen-Foreman, who gave a short program of modern music recently in Chicago at Recital Hall, Fine Arts Building, has been especially successful in depicting the moods of the modern composers. Apropos of this comes to notice the following charming poem, written by Mark Turbyfill, the well known artist, on the occasion of hearing this gifted artist playing Debussy's "Gardens in the Rain!"

IMPROVISATION

(To Charlotte Silversen-Foreman)

Rain, rain, rain,
Invading, enveloping the gardens,
Shaking bush and tree
In showers of tremulous, jeweled insistency.
The hungry storm dashes and slashes,
Swerving the foliage up and down
In a furious white and green passion.

Water sloshes over the terrace,
Making a rainy music along the gleaming tiles.

Limpid leaves, crisp leaves, shining dripping leaves,
Yielding to your lover, the rain.

What incommunicable ecstasy
Delineates your tall rapt gestures, poplars?
You are slender green thoughts
Moving above the melting, dripping, devastated gardens.
What whimsicalities
Have you snatched from this disheveled foliage,
From hedge and rain,
From grass and tree,
From shrub and fluttering flower?

What indiscretions
That you stand so slenderly
And look so insinuatingly, patronizingly down?
Have you kissed the white mist of the upper air
Before the new transmutation
To fall flashing in a shower of rain-jewels
Out of shining heaven?

Namara Did Not Sing "Thais" Again

The MUSICAL COURIER, in last week's issue, printed an announcement that Marguerite Namara appeared for the second time in the title role of "Thais" with the Chicago Opera Association in Chicago on January 14. Namara did not appear in that role as scheduled and announced by the Chicago Opera Association in the newspapers, another opera being substituted at the last minute for some reason or other. It is announced, however, that Namara will appear in New York with the same company.

NEW YORK CONCERTS

Thursday, January 26

Symphonic Society of New York, afternoon...Carnegie Hall
 Philharmonic Orchestra, evening...Carnegie Hall
 Amy Grant, opera recital, morning...Aeolian Hall
 John Melndrum, piano recital, evening...Aeolian Hall
 Yvette Guilbert and her players, evening...Town Hall

Friday, January 27

Philharmonic Orchestra, afternoon...Carnegie Hall
 Symphony Society of New York, evening...Carnegie Hall
 Augusta Cottlow, piano recital, evening...Aeolian Hall

Saturday, January 28

Symphony concert for young people, afternoon...Carnegie Hall
 Chalif School of Dancing, evening...Carnegie Hall
 Pablo Casals, cello recital, afternoon...Aeolian Hall
 John Powell, piano recital, evening...Aeolian Hall
 David Mannes' Orchestra, evening...Metropolitan Museum of Art

Sunday, January 29

Philharmonic Orchestra, afternoon...Carnegie Hall
 Symphony Society of New York, afternoon...Aeolian Hall
 Germaine Schnitzer, piano recital, afternoon...Town Hall
 Raisa, Rimini and Cleveland Orchestra, evening...Hippodrome
 Sunday evening concert...Metropolitan Opera House

Monday, January 30

Marguerite Volavy, piano recital, evening...Aeolian Hall
 Yolanda Mero, piano recital, afternoon...Town Hall

Tuesday, January 31

Frances Alda, song recital, evening...Carnegie Hall
 Joseph Bonnet, organ recital, afternoon...Aeolian Hall
 Gabriel Engel, violin recital, evening...Aeolian Hall
 Estelle Lieblich, song recital, afternoon...Town Hall
 Philharmonic Orchestra, evening...Metropolitan Opera House
 Mrs. George Lee Brady, opera recital, morning...Ambassador

Wednesday, February 1

Society of the Friends of Music, afternoon...Carnegie Hall
 Jan. P. Wolanek, violin recital, evening...Town Hall

George Dale Sings in St. Johns, N. F.

George Dale, well known tenor, of New York, is fulfilling an engagement in St. Johns, N. F. Mr. Dale is one of the popular artists of the Strand organization. He has given many concerts over the Strand circuit and his voice always pleases. The songs he is singing that have attracted particular attention in St. Johns are the two popular ballad successes—"The World Is Waiting for the Sunrise," by Ernest Seits, and "Smile Through Your Tears," by Bernard Hamblen. For encores he is using "Thank God for a Garden" and "The Mill by the Sea." These four selections are published by Chappell-Harms, Inc. Mr. Dale's engagement in St. Johns is for four weeks.

Yonkers Appreciates Patton

After Fred Patton sang recently in Yonkers, N. Y., the Herald was not chary in its praise of the "baritone of exceptional ability," as that paper called him. During one of Mr. Patton's numbers he called upon Geoffrey O'Hara, the well known composer, to assist in the program. Mr. O'Hara, who is now a resident of Yonkers and is the composer of such songs as "The Living God" and "There Is No Death," was most willing to give his aid. He played the accompaniment for Mr. Patton, who sang his best known song, "There Is No Death." The number was heartily applauded and several encores were demanded.

Bernard Ferguson to Sing in St. Louis

Bernard Ferguson, the popular baritone, with other well known artists, has been engaged to sing "Elijah" under the direction of Clarence Dickinson at the Fifth Avenue Brick Church on the afternoon of January 29. At the close of this engagement Mr. Ferguson will leave immediately for the West, where, among other engagements, he will sing for the Jessie L. Gaynor Society, of St. Louis, Mo., on January 31.

Saminsky Lectures on "Snegourochka"

Lazare Saminsky, the Russian composer, at one time a pupil of Rimsky-Korsakoff, lectured in the ballroom of the Hotel Ambassador on Tuesday afternoon, January 17, on "Snegourochka," the opera of his late master which was produced on Monday evening of this week at the Metropoli-

tan. Mr. Saminsky was assisted by Nina Tarasova, the Russian mezzo soprano, who sang numbers from the opera in its original language, and Ethel Bennett, soprano, who sang the arias that fall to the title part in French. There was a large audience present, which seemed heartily to enjoy the afternoon.

New York University Choral Society's Three Concerts

The New York University Choral Society has announced three concerts for its spring series of 1922. The first will be held January 31, when the society will have Grace Kerns, soprano, as soloist, and W. Seckberg as accompanist; March 14, a recital will be given by Ernesto Berumen, pianist, and April 23, the Choral Society will present Haydn's "Creation." The concerts will be in the auditorium of Gould Memorial Library at University Heights.

Juilliard Scholar Off

Howard Harold Hanson, first winner in competition of the Juilliard Fellowship in Music at the American Academy of Rome, sailed for Italy on the steamship "Taormina," Saturday, January 21. He will be absent for three years, spending part of the time in Rome and part in European musical centers. Mr. Hanson, who, for several years past, has been dean of the music department of the College of the Pacific, San Jose, Cal., expressed himself as greatly pleased with the opportunity offered him.

Louisville Hopes Leginska Will Return

"It is to be hoped that Mme. Leginska will return," said the music critic of the Louisville Courier-Journal after the noted pianist's recent appearance in the Kentucky city; and the Herald summed up her performance with a terse sentence: "Mme Leginska satisfied the highest expectations of those who had heard of her success elsewhere."

OBITUARY

Mrs. William Schupp

Mrs. William Schupp, mother of Lada, the well known dancer, died in Rochester on January 20 after a short illness. Besides being the mother of Lada, Mrs. Schupp was a woman of decided intellectual trend and won a name for herself as authority on artistic subjects and psychology.

Mrs. Schupp was born in Duluth fifty-one years ago. She received much of her training abroad, graduating from the University of Berlin with a degree in psychology. Following her marriage, Mrs. Schupp became actively engaged in important musical organizations and ventures, both in this country and in Europe. She was for many years president of the Empire District of the National Federation of Musical Clubs, and it was chiefly due to her influence that the Aeolian Prize was secured. Mrs. Schupp was well known for her great interest in poor but deserving artists; in fact, all sorts of charities received her hearty support.

In addition to Lada, Mrs. Schupp is survived by her husband, her mother and a sister.

Dr Hans Huber

Zürich, December 27, 1921.—Dr. Hans Huber, one of the most prominent Swiss composers and director of the Musical Academy at Basel, died recently in Locarno of an inflammation of the lungs. He had written a great many compositions, among them five operas and several symphonies. He was lately working on an oratorio, entitled "Mors et Vita," of which the piano part is said to be completed. In 1892 the University of Basel conferred upon him the title of Dr. honoris causa. At solemn memorial service held in the church in Vitznau, Hermann Suter and other eminent artists participated. G. T.

John Towers

John Towers died on January 18 at Germantown, Pa., where he had lived for many years past. Perhaps best known to the musical world in general as the author of "Towers' Dictionary of Opera," which lists over 28,000 works, his has been a long and honorable career in music. He was born January 18, 1836, in Salford (Manchester), England. He studied singing with Piusotti and Regaldi, piano with Jewson and Kullak, harmony with Charles Lucas and composition in Berlin with A. B. Marx. As a boy soprano he was chief singing boy at the Manchester Cathedral and later became primo basso at the Royal Academy of Music and also a member of the Sing-Akademie in Berlin. As organist and choirmaster he occupied several different

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

Manuscripts are submitted at the risk of the composer

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's Note.]

Mrs. F. S. Coolidge—\$1,000 for a string quartet. Contest ends April 15. Hugo Kortachak, Institute of Musical Art, 120 Claremont avenue, New York City. Contest held annually. William Burnett Tuthill, 185 Madison avenue, New York.

The National Federation of Music Clubs—\$1,000 for composition, the style of which is to be designated later; \$500 (prize offered by Mrs. F. A. Seiberling) for a chamber music composition for oboe, flute, violin, piano and two voices. Ella May Smith, 60 Jefferson avenue, Columbus, Ohio.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The Neighborhood Houses of New York—A silver cup for song on "Peace," one voice part; another silver cup for song lyric on same subject; three prizes of \$100 each for one-act play, community pageant and spring festival on any subject. The song on "Peace" contest ends February 1, and the one-act play contest ends March 1. Arts and Festivals Committee, 70 Fifth avenue, New York.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Competition ends March 1. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Chicago Musical College—Seventy-three scholarships. 624 South Michigan avenue, Chicago, Ill.

Baylor College—Scholarships ranging in value from \$105 to \$225 for high school students only. Contest ends in the spring. Baylor College, Belton, Tex.

The Pulitzer Traveling Scholarship in Music—Annual scholarship of the value of \$1,500. Current contest ends February 1. Secretary Columbia University, New York City.

New York School of Music and Arts—Ralfe Leech Sterner offers scholarship to voice student and Frederick Riesberg offers scholarship to piano student. New York School of Music and Arts, 150 Riverside Drive, New York.

positions in England, and on coming to America at various times directed the music in leading churches of New York, Indianapolis and St. Louis. He at one time conducted the Towers School of Vocal Music in this city, and was associated as director of the vocal department at various times with the Utica Conservatory, Indianapolis School of Music, Forest Park University and the Kroeger School of Music (both of St. Louis). He was the author of several books on musical subjects besides the dictionary already referred to, and various compositions from his pen have been published. At one time he was president of the Manchester (England) Athenaeum. His services were frequently in demand as a judge in choral contests, and at the Louisiana Exposition and at various Welsh Eisteddfods.

Professor Franz Haboeck

Vienna, December 27, 1921.—Prof. Franz Haboeck, who was buried in Vienna during Christmas week, was one of Austria's most representative vocal instructors and a prominent member of the Vienna State Conservatory of Music and Dramatic Art. Of his pupils probably the greatest renown has been achieved by William Miller, the American tenor from Pittsburgh, until a few years ago a leading singer of the Vienna Opera. P. B.

Lisena A. Fenner

Lisena A. Fenner, widow of the late Police Commissioner of Jersey City, John H. Fenner, and mother of the well known New York vocal teacher, Jessie Fenner Hill, was the victim of an automobile accident on January 5. Mrs. Fenner was very popular among the students and friends at her daughter's studio.

(See article on page 5.)

OPPORTUNITIES

VANDERBILT STUDIOS, NEW YORK

—Washington Square Annex, 37-39-41 West Ninth Street (Telephone—"Stuyvesant 1321") and 125 East 37th Street, Northeast corner Lexington Avenue (Telephone—"Murray Hill 991"). Studios and floors to rent, with and without private baths. Suitable for clubs, exhibits, teaching—resident or non-resident. Strictly up-to-date studios for business people, and for teachers having a clientele appreciative of refined, dignified surroundings. Reliable hall and telephone service. Maid service available. Furnished studios with Steinway grand pianos to rent on part time basis, at an hourly rate. There will be furnished resident studios for teachers, students, or visitors to New York, to sub-let for the summer months, with or without pianos. Mrs. M. Duble-SCHUELE, proprietor, OFFICE, 41 West Ninth Street, near Fifth Avenue.

STUDIO PART TIME—Beautiful, very large studio, with concert grand piano, can be secured for part time by day or hours. Central location. Address "L. M. G." care MUSICAL COURIER, 437 Fifth Avenue, New York.

LARGE AND BEAUTIFUL MUSIC Studio to sublet for three days a week. Situated in most exclusive section of city; central location. Terms reasonable; references required. Address "J. C. W." care MUSICAL COURIER, 437 Fifth Avenue, New York.

FOR SALE—Two manual and pedal reed organ. Six manual sets and two pedal sets of reeds. Couplers, tremolo and swell. Very cheap. Albert O. Anderson, 522 Franklin Avenue, Ridgewood, New Jersey.

UNUSUAL STUDIO ARTISTICALLY DRAPED IN CLASSIC DESIGN—one hundred feet long—available for study and recitals. Address: Helen Moller's "Little Theater Within a Theater," Lexington Opera House, 51st Street and Lexington Avenue. Telephone Plaza 10172.

ACCOMPANIST: A pianist with exceptional skill in sight-reading and technic, who is thoroughly familiar with the accompaniments of "art songs" and "opera," also, with considerable experience in accompanying soloists and in numerous studios, wishes to accompany noted singers on concert tour. Address, "H. M. E." care MUSICAL COURIER, 437 Fifth Avenue, New York.

LARGE SCHOOL in Pacific Coast city seeks producer (man or woman) to take charge of school of the theater; a teacher of Greek dancing, and piano teachers for intermediate department. References required. Write "C.S.S." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

A Phonograph Recording Laboratory has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

Rubinstein's Thirty-fifth Anniversary Banquet

On Tuesday evening, January 17, Mr. and Mrs. William Rogers Chapman, conductor and president of the New York Rubinstein Club, were the guests of honor at a banquet which marked the thirty-fifth anniversary of the organization, which was founded by Mr. Chapman. The grand ballroom of the Waldorf-Astoria was tastefully decorated, credit for its beauty being due Mrs. Jesse W. Hedden and the ladies of her committee. A list of those at the honor table included, in addition to Mr. and Mrs. Chapman, Mr. and Mrs. W. H. Amerman, Mary Jordan Baker, Helen Barrett, Mrs. Charles G. Braxmar, Mr. and Mrs. Alexander H. Candlish, Mrs. Alfred W. Cochran, Mrs. Walter Gray Crump, Bishop and Mrs. J. H. Darlington, Clara Novello Davies, Louis R. Dressler, John M. Fulton, Mrs. Jesse W. Hedden, Victor Herbert, Mrs. Louis E. Manley, W. F. Melhuish, Jr., Luella Melius, Marie Novello, Emma Payton Patterson, Rosa Ponselle, Dr. and Mrs. Eugene H. Porter, Mrs. Gustav Gordon Schick, Mrs. John Hudson Storer, Mrs. Charles F. Terhune and Anna S. Wilson.

Mrs. Alexander H. Candlish gave a very gracious and charming greeting, after which the toastmaster was introduced and the invocation given by Rev. Dr. Vandewater, in the unavoidable absence of Bishop Darlington. Even the chef seemed to be endued with the spirit of the occasion, for the dinner was one to make glad the heart of an epicure. At the close of the dinner itself there were speeches by Mr. and Mrs. Chapman, Mrs. Candlish, Mrs. Louis E. Manley and Mary Jordan Baker, interspersed with vocal numbers by Mme. Melius and Louis R. Dressler, organist. Mme. Melius' beautiful voice and winsome personality charmed her auditors and they insisted upon extras, which were graciously given. During the course of the evening a purse of gold was presented to Mr. and Mrs. Chapman by Mrs. Candlish on behalf of the club, which owes so much to the faithful labors of these indefatigable workers for the cause of music.

At the close of the program the floor was cleared and dancing was in order until the wee sma' hours of the morning, the music being furnished by the Waldorf-Astoria orchestra, which also provided the excellent program which was given during the dinner itself.

Handsome program books were distributed, the color scheme being in the club colors, red and gold, and the cover containing the club emblem. In addition to the list of the present officers, those who served thirty-five years ago were also listed, together with the first choral members, only two of whom are still on that roster, Mrs. Chapman and Emma Peyton Patterson. There was also a history of the club, from which the following passages are quoted:

In 1886, W. R. Chapman was teaching music in thirteen public schools in New York City, and was organist and choir director in the Church of the Covenant, Park Avenue and 35th Street. He had organized a chorus of men's voices, the Musurgia, and was full of enthusiasm over choral work. A class of Normal School girl graduates desired to continue their work with him, and after several months of rehearsal together the effect was so pleasing that Mr. Chapman invited the leading musical people and some of his church friends to hear them at a musicale given in the rooms of the Society for Ethical Culture in 54th Street. Annie Louise Cary Raymond was among the number, and when she said: "Make this a woman's singing club and I will sing with you," the Rubinstein Club was born and its success assured. Prominent church singers joined. . . . As a boy Mr. Chapman admired Rubinstein. He was the first great pianist that he ever heard. . . . When he had the opportunity to organize and name a club many years after, he wanted to call it "Rubinstein." Strange as it may seem, this was the first club to be named for this great man, and greatly pleased him as his letters stated, received only a short time before his death.

In 1888 Mr. Chapman united the Musurgia and Rubinstein clubs, adding other voices, and forming the Metropolitan Musical Society whose concerts were given in the Metropolitan Opera House for several seasons, giving the choral music at the great Patti festival

in 1892 in Madison Square Garden. At this festival, the Rubinstein Club sang the "Lost Chord," which has since been a request number on the last concert program each season. For the first five years the Rubinstein Club gave its concerts in Chickering Hall, then for one season in Carnegie Hall, for five years in the Madison Square Garden concert hall, and when the ballroom at the Waldorf-Astoria was opened by Seidl's orchestra the club gave the second concert in the beautiful room which has been its home ever since. . . . The first accompanist was Louis R. Dressler. . . . Other accompanists were Erskine H. Mead, William Lutton Wood, Albert Greenhalgh, Victor Harris, Emile Levy, Florence Brown Lanaky, Charles Gilbert Spross, Bidkar Lette and Alice M. Shaw who has been for the past seven years a favorite with every member.

The Club has presented nearly all the famous singers of the Metropolitan Opera Company, besides introducing many young singers who afterwards became famous. Lillian Blauvelt, Alma Gluck, Evan Williams, Cecil Fanning and Hans Kronold made their first appearance in New York here. Josef Hofmann, when a child prodigy; also Schumann-Heink, Amato and Rappold appeared early in their careers. Heifetz' first recital after his debut in New York was with the Rubinstein Club, and in recent years Galli-Curci, John McCormack, Rosa Raisa, Rosa Ponselle, artists seldom heard in club concerts, have all given recitals for the club.

The following list gives the names of those who have been with the club twenty-five years or more and are on the Roll of Honor: Mrs. William Rogers Chapman, Emma Peyton Patterson Isabel Langstroth Hedden, Babetta Huss, Jean S. Taylor, Miriam Henry Benjamin, Jessamine Hallenbeck Kavanagh, Freda Jebb Colter, Kate William Horry, Mrs. Harold Avery, Eloise E. Hermance, Virginia Goddard Lawrence and Mrs. Louis E. Manley.

MURATORE OBJECTS TO GARDEN

(Continued from page 5)

this year three new roles—Samson, Avito and Araquil, the first in "Samson and Delilah," the second in "The Love of the Three Kings," and the last in "La Navarraise." Mr. Muratore spent his summer vacation learning those roles and has sung two of them with great success. "La Navarraise," not having been produced this season by the Chicago Opera Association, he was not heard in that.

Miss Garden, having accepted Muratore's contract without reading it, was very much surprised to find that there was in it a clause whereby he had the exclusive right to roles he had sung during the season. Thus she was unable to give "Samson" with another tenor, Mr. Muratore refusing to relinquish a role which he had sung only twice and which was not quite "in his voice," as, after all, it is only in singing a part more than twice that an artist finds in it all its possibilities. His refusal was justifiable, inasmuch as he was willing, without any compensation whatever, financial or moral, to give up three of his most cherished roles, those of Faust in Gounod's opera of that name, Des Grieux in Massenet's "Manon," and Herod in Strauss' "Salome." In the last named opera Muratore made this season one of the greatest hits of his career, yet this role was the only one the management accepted to take away from him, giving the part to Riccardo Martin, who, up to date, has not sung it, through no fault of Muratore, but owing to the bigotry of some patrons of the opera who objected to "Salome." Mr. Martin was billed in Chicago for the third performance of the work, but it was not performed for a third time.

Mr. Muratore opened the New York season in "Samson et Dalila" on Monday evening (a report appears in another column), scoring the same success he had won in Chicago. He will, it is certain, fulfill all the obligations of his present contract and go with the company on tour. But next year is another story. Either Mr. Muratore will not be with the Civic Opera Association or Miss Garden will not. D.

Hill Songs Heard in Washington

Songs by Mabel Wood Hill, recently sung by Mme. Hugli at a private New York hearing, were repeated by her before several large audiences in Washington recently, one of them being at the home of the Ohio Congressional Representative. The success of these songs was immense, and small wonder, for they are highly original, characterful and effective. Mme. Hugli (American by birth) sings them with just the right spirit, and with the composer at the piano an ideal combination is attained. "The Land of Heart's Desire" is a symphonic tone poem composed by Mrs. Hill, which Conductor Kriens has now in rehearsal with his orchestra. It is said to contain much of great interest, showing a high feeling for orchestral effects.

Pavloska in Concerts

Irene Pavloska, mezzo soprano of the Chicago Opera Association, has been engaged for a concert of the Orpheus Club at Battle Creek, Mich., on February 6. Miss Pavloska will also give a joint recital with Willem Willeke, cellist, at London, Ontario, on February 16.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

ERLANGER, COMPOSER.

"Can you inform me if there were two French composers by the name of Erlanger, and if so which one wrote the opera 'Tess,' the heroine of 'Tess of the d'Urbervilles'?" Yes, there was Camille Erlanger, born in Paris in 1863, and Baron Frederic Erlanger, also born in Paris, 1868. The latter is the composer of "Tess," produced at Naples in 1906.

WHY DO THEY GO?

"It has always been a matter of speculation to me as to why so many people go to the opera. It seems almost incredible there is so large a musical community; that is, a community that knows and understands music. But that may not be a fair criticism because concerts also have large audiences. Only some way the opera seems different. It is a more expensive form of amusement; even obtaining tickets requires some effort, such as standing in line, yet night after night opera houses are packed, with an apparently inexhaustible series of audiences and this goes on for months. I should be glad to have your opinion on the subject."

There is a variety of reasons for the large attendance at the opera, not all of them musical ones. Possibly the first reason of all and the one with the strongest appeal is, that it is fashionable. Names of those well known in society are the names to be found in the list of box owners. Does not the curiosity to see the members of this charmed circle attract not only our city but our country cousins? Then the names of the singers are a great attraction, not their personality, nor the opera. The question often is: "who is going to sing tonight?" not what opera, and then comes the remark that shows the real reason for either going or staying away: "Oh, I have heard him sing, I'll wait to hear some one else." This class wants to be able to say at the end of the season that they have heard all the great artists. The opera is a secondary consideration; not always can the name be remembered. Some people think it gives them a rather superior air to say: "I was at the opera last night." But with all the silly reasons that exist for going to the opera, it must be remembered there are hundreds and thousands who go from pure love of music, and who make many sacrifices to save up the money for their tickets.

"MANON."

"As I live in a small town where there is no library, it is difficult for me to obtain necessary data when writing a paper about a musician or composer, although I have quite a good musical library of my own, but occasionally find that it is incomplete. At the present moment I am trying to find out if there is more than one opera founded on the Abbe Prevost's famous book 'Manon Lescaut.' If there is it will be considered a great favor if you will give me any details about it."

As a matter of fact there have been three operas with the libretto founded on the Abbe Prevost's book: "Manon Lescaut," 1856, by Auber; "Manon," 1864, Massenet, and again "Manon Lescaut," 1893, Puccini. Auber's opera was not a success and is not even mentioned by many authorities, having been laid on the shelf many years before Massenet used the story. The latter's opera is said to be "one of his most completely successful works," and is the one that is best known to the opera-going public. The libretto of Puccini's opera is entirely different from the one used by Massenet. It has, however, achieved a considerable success, although the review speaks of its being very uneven musically. Of the three operas it is Massenet's that has been the most successful.

ANNIE LOUISE CARY.

"Will you kindly inform me when it was that Annie Louise Cary retired from the stage? It seems to me I have heard she was still in full possession of her powers as a singer when she did retire. How old was she at the time?"

It has recently been stated that the last public appearance of Annie Louise Cary was at the music festival given under the auspices of the Oratorio Society of New York in 1881, under the leadership of Dr. Leopold Damrosch, his son Walter taking part as it has always been said. It has always been said it was at the height of her career as a singer, and the public at the time deplored her retirement. At the time of her retirement (1882) to marry C. M. Raymond, she was only forty years old. She died only a few months ago at her home in Norwalk, Conn.

"LE ROI D'YS."

"Is it true that 'Le Roi d'Ys' was sung in New York the other evening for the first time in America?"

No, the first performance of the opera in America was given in New Orleans, January 23, 1890, two years after it was produced in Paris. New York had to wait thirty-three years before hearing it and could very well have waited thirty-three more without missing much.

ALICE HACKETT

PIANIST

1510 Third Ave. N., Fort Dodge, Iowa

SUMMY'S CORNER

A Program Song rich in sentiment and melodic charm. The kind of song an audience likes.

MY HOUSE OF DREAMS

by William Lester
Lyric by Margaret Lester

For High and Low Voice.....Price \$.60
With Violin and Cello Obligato.....Price .15

CLAYTON F. SUMMY CO., Publishers

429 S. Wabash Ave., Chicago.
EASTERN AGENCY: HAROLD FLAMMER, Inc.
87 West 48th Street New York City

MINA DOLORES

SOPRANO-TEACHER

Studios: 20 South 18th Street - Philadelphia, Pa.
3030 Diamond Street - Philadelphia, Pa.

THOMAS FUSON

Tenor

Contralto

Oratorio, Recital, Festival

232 West 75th Street New York City
Phone, Columbus 8255

BLANCHE CAMP

CONTRALTO
Song Writer
Instruction - Coach

GERTRUDE WHITE

LYRIC SOPRANO
Concerts and Recitals
Voice Building
603 Carnegie Hall Tel. Circle 1256

LONGY SCHOOL

Musical Instruction

103 Hemenway Street, Boston, Mass.

KARL KRUEGER

CONDUCTOR

IV Ploessingasse 6 Vienna, Austria

A. SINIGALLIANO

Violinist and Teacher
Studio: 314 West 72nd St., New York City
Phone 6941 River

HELEN ALLYN

Soprano

with Russian Society of Singers:
sole of leading European opera houses.

820 ORCHESTRA BLDG., CHICAGO, ILL.

HEIZER MUSIC SCHOOL

Direction of Mr. and Mrs. Frederick Heizer

SIoux CITY, IOWA 1215 Douglas Street

EARLE LAROS

"The Pianist with a Message"

Address: MISS JEAN WIDWELL, 437 Fifth Avenue, N. Y.

RABBITS

Music by Ch. Lagougue for Voice and Piano

New York Paris London

G. Schirmer, Inc. H. Herelle Cie J & W Chester, Ltd.

at all music stores

REUTER

PIANIST

Management: WAENSEL & JONES, Aeolian Hall New York

LEON SAMETINI

For dates address

Personal Representative L. FERRARIS

626 So. Michigan Avenue - - - Chicago

A Natl. Song & Slogan

S. WALTER KREBS

Composer-Pianist

Instruction Recitals & Accompanying

547 Riverside Drive, N. Y. C.

Morningside 0187

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Lucie Neidhardt, Viola

Isabel Rausch, 2d Violin Carolyn Neidhardt, Cello

Address 474 West 150th Street

New York City

Congress Hotel and Annex

CHICAGO, ILLS.

Largest floor space devoted to public use of any hotel in the world.

Magnificent Restaurant, Unsurpassed Cuisine.

SAMUEL R. KAUFMAN, President

BALDWIN

Cincinnati



EMERSON

Established 1849

Boston

BUSH & LANE

HOLLAND, MICH.

WING & SON, WING PIANO

Manufacturers of the

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

GLENN DILLARD GUNN
PIANIST
CHICAGO MUSICAL COLLEGE

BAYLOR COLLEGE CONSERVATORY
J. C. Hardy, President T. S. Lovette, Dean
The largest of its kind in the country
BELTON, TEXAS

T. S. LOVETTE
PIANIST PEDAGOGUE
DEAN, BAYLOR COLLEGE CONSERVATORY
BELTON, TEXAS

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
935 Lincoln Place, Brooklyn, N. Y. Tel. 6935 Lafayette

BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

GORDON CAMPBELL
Vocal Coach—Professional Accompanist
KIMBALL HALL
CHICAGO, ILL. Res. Ravenswood 6996

Clare Osborne Reed
ARTIST TEACHER DIRECTOR
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artist-Students,
Teachers' Normal Training.
509 S. Wabash Ave. Chicago

LEEFSON-HILLE
CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON, Pres. Philadelphia, Pa.

GRANBERRY
PIANO SCHOOL
ARTISTIC PIANO PLAYING
Practical Training Course for Teachers.
BOOKLETS—CARNegie HALL, NEW YORK.

CHARLES CADMAN
WAKEFIELD COMPOSER-PIANIST
In Recitals of His Compositions and His Famous
"Indian Music-Talk."
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

DILLING
HARPISHT
Met. HAENSEL & JONES, Aeolian Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.

REUBEN DAVIES

American Pianist
Exponent of Modern Music
MANAGEMENT: HORNER-WITTE,
3000 Troost Ave., Kansas City, Mo.
Duo-Art Records Steinway Piano

LESTER PIANO

ONE OF THE
OLD MAKES
PHILADELPHIA

INSTITUTE OF MUSICAL ART OF THE CITY OF
120 CLAREMONT AVENUE NEW YORK
Frank Damrosch, Director

MURPHY TENOR
METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSON MUSICAL BUREAU
8 East 34th Street New York

VICTOR HARRIS THE BEAUFORT
140 West 57th Street
Tel. 3053 Circle
TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY
Chicago's Foremost School of Music and Dramatic Art
Ninety Artist-Instructors Catalog Mailed Free

John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy,
Associate Directors.
KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY

163 West 72nd Street, NEW YORK

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN AND A. FRAEMCKE

Piano, Violin, Cello, Harp, Harmony, Composition and Conducting, for Grand
Opera Singing and Acting

**KANSAS CITY
CONSERVATORY OF MUSIC**

KANSAS CITY, MO.

SPECIAL SUMMER TERM FOR TEACHERS
Piano, Voice, Violin, Expression, Dancing

June 13 to July 16

Send for Catalog

JOHN A. COWAN, President

Cincinnati Conservatory of Music 55TH YEAR
A complete School of Music in every branch
of musical learning.
A Faculty of International Reputation
PREPARATORY, NORMAL, ARTIST AND
MASTER DEPARTMENTS
also
DRAMATIC ART DANCING
A COMPLETE SCHOOL OF OPERA CHORUS ORCHESTRA
PUBLIC SCHOOL MUSIC
Ideal residence department with superior equipment

For catalogue and information
address HERTZHA HAUS, Directress
Highland Ave., Bennett Ave., and
Oak Street, Cincinnati, Ohio.

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music Thirty-Sixth Season

WINTER TERM OPENS JANUARY 2, 1922

SPECIAL FEATURES: Piano Pedagogy Course, Kate S. Chittenden
Master Class in Singing, Sergei Klibensky
Breithaupt Technique, Florence Leonard
Master Class in Violin, Theodore Spiering

All branches of music taught by a Faculty of Specialists

KATE S. CHITTENDEN, Dean J. LAWRENCE ERB, Managing Director
512 West 59th St. (Central Park West), New York City. Tel. Circle 5800

Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World

ESTEY PIANO CO. New York City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

**Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York**

Warehouses: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

Mason & Hamlin

*"THE STRADIVARIUS
OF PIANOS"*

The Mason & Hamlin Piano has set a new standard of tone and value and has long commanded the highest price of any piano in the world.

Principal Warerooms and Factories

BOSTON

NEW YORK WAREROOMS, 313 Fifth Avenue

KRANICH-&-BACH

*Ultra-Quality PIANOS
and PLAYER PIANOS*

Established 1864

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality; a synonym for artistic excellence.

For forty years the Sohmer family have been making Sohmer pianos.

To make the most artistic piano possible has been the one aim, and its accomplishment is evidenced by the fact that:

There are more Sohmers in use in the Metropolitan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

NEW YORK, June 19th, 1919
The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

DEAR SIR:-

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.
It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President
On-the-Hudson at 51st Street

New York

